

# THE TARTAN

Carnegie Mellon's student newspaper since 1906



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## New direction for Miller Gallery after curator Suparak dismissed

**BRIAN TRIMBOLI**  
*News Co-Editor*

Recently, Carnegie Mellon announced a series of impending changes for the on-campus Miller Gallery. Over winter break, the College of Fine Arts announced that the Miller Gallery will take on a more Carnegie Mellon-centric approach, exhibiting art “across arts disciplines at the university,” according to a statement from the office of the College of Fine Arts.

When the changes to the Miller Gallery were announced, it was also announced that curator Astria Suparak would be dismissed after six years at the Miller Gallery. The university did not comment on the reason for Suparak’s dismissal.

In a letter sent to her colleagues after her dismissal, Astria wrote that during her time as curator she “sought to create a coherent, socially-engaged program of exhibition, one which would establish the Miller Gallery as distinct among the other outstanding arts organizations in Pittsburgh.”

The Miller Gallery was founded by Regina Gouge Miller in 2000 and “supports



The Miller Gallery, housed in the Purnell Center for the Arts, will begin to focus more on the works of Carnegie Mellon artists after the university dismissed Astria Suparak, who had been curator of the Miller Gallery since 2008.

experimentation that expands the notions of art and culture, providing a forum for engaged conversations about creativity and innovation. The gallery produces exhibitions, projects, events, and publications with a focus on social issues, and is free and open to the public,” according to the mission statement on its website.

Suparak oversaw 26 exhi-

bitions and 98 public events. She wrote that “Drawing on our position as a gallery within a research university, we strived to present thought-provoking, interdisciplinary exhibitions and programming that expand the notions of art and culture, creating an open, pedagogical space where students, faculty, and the wider public could interact, share

experiences, converse, and learn.”

There have been mixed reactions to the changes to the Miller Gallery. Elaine King, professor of the history of art and theory, and museum studies in the College of Fine Arts, says that the Miller Gallery is undergoing a “transition period.”

King said in an interview

that the news came as a shock to many. “No one knew anything until we got a memo — an email — everybody was surprised.... Perhaps people are responding so dramatically because it was so abrupt, so sudden,” King said.

King said that the Miller Gallery had a focus too narrow for Carnegie Mellon’s diverse demographic. “People felt that

all the shows were under a singular, particular ideology that could be summed up as ‘social critique.’”

King felt that it is difficult to say whether the changes to the Miller Gallery will have a positive or negative effect on Carnegie Mellon and the gallery’s role within the university. “I would give the benefit of the doubt,” she said. “I don’t see change as necessarily negative; I see it as a time to re-evaluate.”

Sylvia Rhor, an associate professor of art and art history at Carlow University, disagreed that the exhibitions that Suparak curated and brought to the Miller Gallery were narrow in scope.

“I think there’s a great diversity of content, even of strategy. She really worked quite hard to get a lot of programming. I was impressed with the breadth, really, rather than the narrow scope,” Rhor said.

Rhor, who used to bring her students to the Miller Gallery, thinks that Suparak’s dismissal was a mistake on the part of Carnegie Mellon. “I think she was exceptional; she put the Miller Gallery on the

See **GALLERY**, A3

## Mindfulness Room opens in West Wing

**SNEHA KANNOTH**  
*Junior Staffwriter*

Students carrying various green, leafy plants were seen crossing campus following the grand opening of the Mindfulness Room in West Wing last Thursday.

The Mindfulness Room features a wall waterfall, bean bags, yoga mats, an inspiration whiteboard, and a plant wall. The project was spearheaded by sophomore civil and environmental engineering major Angela Ng through the organization Project Smile.

Project Smile is devoted to increasing smiles around campus and mitigating Carnegie Mellon’s stress culture. “Project Smile is a happiness club on campus that aims to alleviate the stress culture and make people smile using the power of random acts of kindness and other events,” Ng said.

The split design of the room is meant to accommodate both those who want to relax and those who want to meditate.

The room is split by a “plant wall,” a wooden structure with plants interspersed throughout.

Ng hoped to create the room herself rather than buy products. Most of the items in the room were handmade, including the wooden structures, paintings, small fence,

and decorative butterflies.

Additionally, the books featured in the Mindfulness Room are some of the campus faculty and student body’s favorites, and the testimonial letters on display are written by students who speak about how they overcame Carnegie Mellon’s stress culture.

The Mindfulness Room is designed around an Earth and nature theme to resemble Flagstaff Hill during the summertime. During the winter, “students just want to stay inside and work all day,” resulting in maximum stress, according to Ng.

Ng said that she designed the Mindfulness Room to resemble the “sunshine, spring, and outside” with its yellow painted walls and hanging plants.

The idea for a Mindfulness Room and Project Smile began when Ng was unable to cope with the stress presented to her during her first semester at Carnegie Mellon, as she felt as though “she was studying 15 hours a day and not doing well in school.”

“I never [wanted] to see anyone as panicked or frightened as I was,” Ng said.

Project Smile grew from midnight runs during which members of the club would distribute free candy and cookies, as well as create motivational posters. Ng views Project Smile not as the ultimate goal, but rather as a step-



The Mindfulness Room includes comfortable chairs for stressed students.

ping stone in the long journey of eradicating the stress culture and making a simple smile more commonplace.

Last spring, Ng wrote a proposal of the grant to Gina Casalegno, dean of student affairs, to use the Enhancing Campus Culture Fund — a fund offered to a project that would improve the stress culture at Carnegie Mellon — to create the Mindfulness Room.

“Getting the grant for this project represents the school’s love and care for its students that they recognized all of the stress culture at this school and they are honestly trying to fix it,” Ng said.

Ng wanted the Mindfulness Room to be a place where students could be inspired

and “where you can just be you and not feel the stress of the world.”

Ng said that it is necessary for everyone to have that one little spot of calm, especially in an environment where stress permeates the atmosphere. “It is necessary to take a step back and relax,” she said.

Students have responded positively to the opening of the Mindfulness Room.

Arley Schenker, sophomore cognitive science major, said, “This is a great idea, it really can make a difference.”

Eric Parigoris, sophomore mechanical engineering and biomedical engineering double major, agreed. “[You] finally [have] some place to be in peace with yourself.”

## Shapiro lectures on counterterrorism

**NOËL UM**  
*News Co-Editor*

Princeton University assistant professor of politics and international affairs Jacob Shapiro explored the way in which studying subnational variance in conflict provides insight in his lecture entitled “Explaining Local Intensity in Intrastate Conflict” this Thursday.

Shapiro’s lecture, which was sponsored by the Center for International Relations and Politics (CIRP), focused primarily on the way in which civilian decisions and cell phone use affects the government’s role in targeting violence spurred by insurgency.

According to the mission statement on their website, the CIRP “addresses policy issues through social scientific and interdisciplinary lenses,” focusing on five areas, including globalization, grand strategy, and facilitating research into these areas.

Counterinsurgency describes the political or military strategy that takes action to prevent the insurgency tactics of rebels or revolutionaries.

Shapiro argued that information is critical in formulating counterinsurgency tactics and for culling insurgency theories.

He broke his argument down by exploring the relationship between the players in counterinsurgency.

“There’s a three-sided game going on between the government, rebels, and the civilian population that is affected by economic and political development,” Shapiro said. “The government and the rebels fight each other, but there is also a third actor involved through the civil population, or noncombatants.”

“Although the government is dominant militarily, noncombatants know information and have the choice to share it or not,” he continued.

Even though civilians seem to be an uninvolved player in terms of counterinsurgency, Shapiro asserted

that they both pay taxes to the rebels and provide information through tips to the government.

Using his research and statistics, Shapiro showed that there was a negative correlation between unemployment and violence. In places with higher unemployment, there was less violence.

“You pay people less in times and places when combat is more intense, so one possibility is this: When the economy is bad, there is less violence,” Shapiro said. “What we think is happening is that when the economy is bad, it becomes easier for the government to buy information.”

Shapiro’s research also showed a correlation between development and spending; places that received more governmental spending saw more violence.

“Why does it look like CERP spending made things worse? The people making decisions on spending had an idea about where the violence would be bad, so they put more money into those places,” Shapiro said.

CERP, or Commander’s Emergency Response Program, provided money that was used during the Iraq War and War in Afghanistan to rebuild and benefit Afghan and Iraqi citizens.

“Just because, statistically, places that receive welfare have high poverty rates, that does not mean causation — the welfare is not causing the poverty,” he continued.

Shapiro noted that locations that received more small-scale spending, in fact, experienced a reduction of violence.

Insurgents, Shapiro argued, pay a price for harming civilians.

“There’s a causal effect. Essentially, the rebels face an information-sharing constraint, as some community members share information with the government if the rebels impose too many

See **LECTURE**, A3



The Mindfulness Room is full of amenities to help students relax, including yoga mats and greenery.





FEATURE PHOTO

# Internship Showcase held in Rangos Hall



Thirty students set up tables in Rangos Hall on Thursday to talk about internships they had this past summer. Students completed internships at large companies like Nike and Apple, as well as many smaller companies and startup companies. The event was geared toward students trying to obtain an internship for the summer.

## Campus Crime & Incident Reports

### Vehicle Incident

Jan. 25, 2014

University Police assisted the Pittsburgh Police at the intersection of Euclid and Centre avenues, after a sedan crashed into the back of a Carnegie Mellon escort/shuttle bus. No one was hurt during the accident. The sedan was towed from the scene. The Carnegie Mellon bus was not damaged during the accident.

### Assisting an Outside Agency/Disorderly Conduct

Jan. 25, 2014

University Police responded to a Beeler Street address, along with the Pittsburgh Police. The Pittsburgh Police cited two Carnegie Mellon students for disorderly conduct while on scene. The party dispersed upon police request.

### Underage Drinking

Jan. 25, 2014

Two students were cited for underage drinking, after University Police responded to the request of a resident assistant in Morewood Gardens. Officers disposed of the alcohol on scene and ensured that the party dispersed.

### Odor of Natural Gas

Jan. 26, 2014

University Police and the Pittsburgh Bureau of Fire were summoned to the Residence on Fifth in reference to an odor of natural gas. Officers and fire personnel were unsuccessful in detecting any leaks or confirming that there was natural gas inside of the building. Officers determined that the odor was likely from the construction taking place at the intersection of Fifth Avenue and Neville Street.

### Theft of Painting/Office Supplies

Jan. 26, 2014

A painting valued at \$500 was unlawfully taken from a first-floor room of Roberts Hall. The painting was believed to be taken between Jan. 24–Jan. 27. It was later reported that over winter break, various office supplies, including paper and toner for printers, were also unlawfully taken from the same area. University Police are investigating both incidents.

### Noise Complaint

Jan. 26, 2014

University Police were summoned to the basement level of the University Center in reference to a sit-in protest that was taking place outside of a staff member's office. University Police and student life representatives responded to

the area and spoke to the individuals participating in the protest. An agreement was made among all parties so that the students were able to express themselves without disrupting daily activity.

### Theft of Wallet

Jan. 26, 2014

A student reported that his wallet was stolen from a third-floor study lounge in Resnik House. The student stated that he left his wallet unattended in the lounge, from 10:30 a.m. until 11:15 a.m. The University Police are investigating this incident.

NEWS IN BRIEF

## Grammy-winning album inspired by Carnegie Mellon University Press book

Composer Maria Schneider won three Grammy Awards on Jan. 26 for her album *Winter Morning Walks*, inspired by a book of a similar name published by the Carnegie Mellon University Press.

The album's songs are based on poems by former U.S. Poet Laureate Ted Kooser in his book *Winter Morning Walks: One Hundred Postcards to Jim Harrison*. The book, published in 2001, is a result of the author's battle with cancer and accompanying treatment.

Schneider's album took home three awards for "Best Contemporary Classical Composition," "Best Classical Vocal Solo," and "Best Engineered Album, Classical."

American soprano Dawn Upshaw performed with the Australia Chamber Orchestra and Saint Paul Chamber Orchestra to make *Winter Morning Walks* possible. Jazz musicians Jay Anderson, Frank Kimbrough, and Scott Robinson also performed in the album.

"There's nothing to explain about the music, except to say it was very hard to pick which poems from Ted Kooser's *Winter Morning Walks* I would choose," Schneider wrote on her website.

Although the poems that the songs are based on were originally titled with dates, Schneider chose different titles because the order of the songs on the album does not correspond with the order of the poems in the book, according to her website.

"Ted Kooser is a poet of great acclaim, and we at the Press are pleased that Maria Schneider has taken Ted's cycle of poems and extended its quality beyond the realm of poetry," said professor of English and director of the Carnegie Mellon University Press Gerald P. Costanzo, according to a university press release.

*Winter Morning Walks* contains the nine-part "Winter Morning Walks" and the accompanying five-part "Carlos Drummonde de Andrade Stories."

## Heinz professor honored for work related to criminal and anti-social behavior

Daniel S. Nagin was recently named a 2014 fellow for the American Academy of Political and Social Science (AAPSS) for his use of statistical methods to track certain behaviors. Nagin (HNZ, '76), professor of public policy and statistics and associate dean of faculty at the Heinz School, specifically analyzes criminal and violent behavior through his methods.

Nagin has developed the statistical methodology of group-based trajectory modeling. This methodology changes the way that people can track learning and development, and determined that criminal and violent behavior stems from one's early experiences. His work is important for stressing the need to stop these behaviors from developing when a person is

young. Nagin is one of only seven fellows elected by the AAPSS in 2014.

"We're very pleased that each of these extraordinarily accomplished individuals will join the academy this year," said Princeton University sociologist and president of AAPSS Douglas Massey in a university press release. "Each has made essential contributions to our understanding of how American society functions and whether our public policies act in the common good."

The AAPSS will honor Nagin and the six other elected fellows in Washington, D.C. on May 8.

Compiled by  
BRADEN KELNER

WEATHER



### TUESDAY

High / Low  
39 / 32

### WEDNESDAY

High / Low  
35 / 14

### THURSDAY

High / Low  
26 / 10



### FRIDAY

High / Low  
33 / 17

### SATURDAY

High / Low  
34 / 27

### SUNDAY

High / Low  
31 / 21

Source: [www.weather.com](http://www.weather.com)

### Corrections:

Last week's feature photo caption and headline were incorrect, referencing the Jan. 16, 2012 Martin Luther King, Jr. Day events from two years ago.

The feature photos on A2 of the Jan. 27 issue were of a new initiative for the children's programming event entitled the "Josh & Gab Show," which is an anti-bullying musical comedy show for kids.

Compiled by  
BRIAN TRIMBOLI

STUDENT SENATE MEETING MINUTES

## Committee Reports

The Senate Internal Development Committee reported that they have created a Google Calendar of Senate events that members can use. The Business Affairs committee announced that it is making shirts for the Senate body.

## Special Allocation: BXA

The BXA program was allocated \$1,000 to build a new lounge space. Representatives from the BXA program argued that it was the only academic program without some kind of lounge space, that all they have is the BXA house between Margaret Morrison Carnegie Hall and Donner House. The new lounge area will be open to the public and will display the work of BXA students.

## Presentation: Office of Student Activities

Coordinator of student activities Tim Leonard gave a presentation to Senate about the location of Spring Carnival after the new Tepper building breaks ground in the Morewood parking lot. According to Leonard, Booth will now be held in the College of Fine Arts parking lot, which has enough room for all of the current booth organizations. The Carnival rides will be on the Mall and

College of Fine Arts Lawn, and the main tent will be on the College of Fine Arts Lawn. The Office of Student Activities considered many different locations before making a decision, including Gesling Stadium, Morewood Avenue, and Margaret Morrison Street.

## Presentation: Anything But Coke

Sophomore directing major John Moriarty gave a presentation to Senate about a campaign he started to stop LGBTQ hate crimes in Russia, Anything But Coke. The campaign aims to put pressure on Coca-Cola, a major sponsor of the Sochi 2014 Winter Olympics, by boycotting its products. Moriarty came to Senate to request that Senate pass a directive to ban all Coca-Cola products from Entropy+.

Senate passed the vote, recommending that Carnegie Mellon ban all Coca-Cola products on campus for the duration of the Sochi 2014 Winter Olympics.



# Henry Ford Institute partners with CMU

**BRENT HEARD**  
*Contributing Editor*

Carnegie Mellon’s Quality of Life Technology Center (QoLT Center) has now entered into a partnership with the Henry Ford Innovation Institute to improve health care technologies. According to the Henry Ford Innovation Institute’s website, the partnership will “develop new digital health technologies to improve patient care, with an emphasis on the care patients receive after being discharged from hospitals.”

The QoLT Center is a research center funded by the National Science Foundation and jointly run by Carnegie Mellon and the University of Pittsburgh that focuses on developing technologies to assist the elderly and individuals with disabilities in living more independent lives.

According to their website’s description, “The QoLT Center addresses the needs and activities of everyday living by prototyping personal assistive robots, cognitive and behavioral coaches, human awareness, and driver assistance technologies.”

Mark Coticchia, the Henry Ford Health System’s vice president and chief innovation officer, stated in a press release on the Henry Ford Innovation Institute’s website “this relationship with the Quality of Life Technology Center is a cornerstone of Henry Ford’s digital health strategy, and will provide a new set of talent, resources, and ideas to craft solutions for pressing health care problems.” The release added that the partnership will specifically focus on the use of robotics

for health support systems in serving people in their everyday lives and in the conduct of coaching in a rehabilitation setting.

Dan Siewiorek, director of the QoLT Center, was directly involved in the formation of this partnership. Siewiorek said that the partnership came to be after the centers were connected through Coticchia, the former director of technology transfer at Carnegie Mellon.

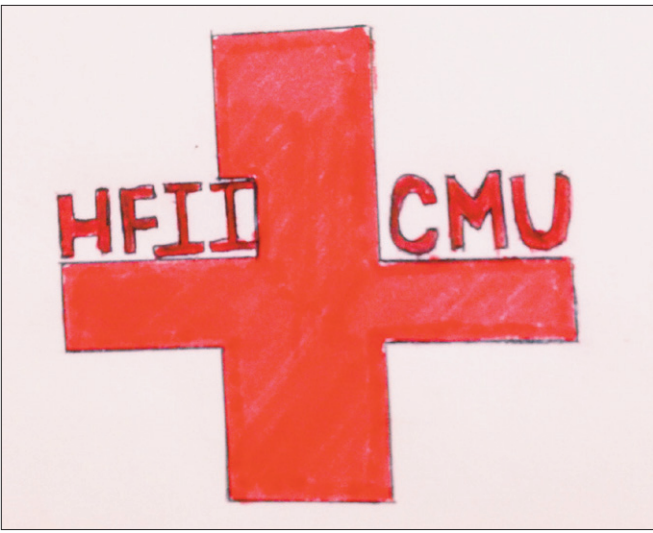
Siewiorek said the QoLT Center invited the Ford Institute to two summits they were hosting, “and they liked what they saw and joined.”

Siewiorek described that “the initial focus [of this partnership is] on discharging people from the hospital. It’s more difficult than you’d imagine and involves dozens of steps.”

“Often families and patients are given written instructions for continued care at home,” he continued, adding that these instructions are difficult for elderly patients and those who suffer from dementia.

Additionally, hospitals are motivated to have their patients better follow prescribed directions, as Medicare now penalizes them if a patient is readmitted within 30 days with the same medical condition.

Siewiorek summarized the goal as “having people understand what their disease is and how to take care of it,” previewing their solution, saying, “I could easily see a cell phone app where the discharged person is told what meds and exercise they need and provides appropriate reminders and sets goals,” he said.



Kyun Ming Lee/Junior Artist

In a press release, executive director and co-founder of the QoLT Center Jim Osborn said “Henry Ford is one of the nation’s most progressive health systems,” adding, “Their administration and clinicians recognize the imperative and the opportunity to improve health care efficiency and quality through technology. Together we will pioneer solutions that could benefit thousands of people.”

Siewiorek described some of the projects that the QoLT is currently developing in addition to their work with the Henry Ford Innovation Institute, including a product containing forward- and backward-facing cameras which can be used for patients with dementia and memory loss. “If a person with dementia is preparing a meal, the camera is looking and can identify the object,” he said, adding that the technology also monitored so that, “caregivers can videotape interaction and share with any doctor any troubling behaviors.”

The product is in field test-

ing with 10 pairs, and there is a spin-off company also exploring its application in sports.

The QoLT Center has also developed projects originally created as part of senior undergraduate engineering capstone courses. One, called the Health Kiosk, is designed for senior citizens who live in high-rise apartment buildings and have difficulty making routine doctor appointments. Doctors can specify measurements to be collected from the kiosk, such as blood pressure readings, and collect them remotely.

Another project developed from these capstone courses is the Seating Couch, designed for people in power wheelchairs who have suffered spinal cord injuries. Using a smartphone application and chair sensors, it can remind patients to adjust their seating positions at preprogrammed intervals to avoid ulcers, and can suggest adjusting one’s position when the chair is on an incline, or subject to other changes in position.

# Shapiro talks on intrastate violence

**LECTURE, from A1**

externalities,” he said.

These externalities include the level of collateral damage given the government’s use of military force, the level of government service provision, local political views, and the rebels’ ability to retaliate against collaborators.

“This seems kind of abstract, but it’s exactly how Afghanistan and al-Qaeda talked about it,” Shapiro said. “They try to set that optimal level of violence in asking themselves how aggressively they can control the territory before the people get pissed off and start sharing information with the government.”

Shapiro noted that it’s difficult to measure that information flow to the government. “Human intelligence is one of the most carefully guarded secrets the government has.”

Researchers have been able to collect data by testing the use of cell phones in Iraq. “It’s a lot easier to pick up your cell phone and text others,” Shapiro said. “There’s a reduction in rebel ability to sanction informers, an increase in signal intelligence to coalition forces and an increase in rebels’ ability to produce violence.”

Counterinsurgency tactics have expanded to utilize tip cards, which helped the U.S. and Iraqi governments to receive information more easily.

There was a 10 percent reduction of violence in a month after an increase in

cell phone tower buildings.

Sophomore international relations and politics major Ariel Lee said, “I thought Shapiro’s talk was really informative. At times, it was a bit difficult to understand his research and all its implications, but I thought it was interesting how he found a connection between cell phone towers and the level of violence in a given area because I would have never related the two together.”

Shapiro concluded by noting the importance of understanding the variance in intrastate violence.

He also pointed out how the research and information provided has a direct impact on policies.

Dana Kim, a sophomore international relations and politics major, said in an email to The Tartan, “Dr. Jacob Shapiro’s talk provided insight into the world of terrorism and insurgency and yields interesting statistics. Personally, I think the talk made me realize that what we see in the media is oftentimes misleading as to what is actually going on in states that are at war.”

Shapiro co-directs the Empirical Studies of Conflict Project, which analyzes politically-motivated violence. His research focuses on political violence, economic and political development in conflict zones, and security policy, according to a university press release.

Shapiro also authored the book *The Terrorist’s Dilemma: Managing Violent Covert Organizations*.

# Interdisciplinary panel replaces curator Suparak of Miller Gallery

**GALLERY, from A1**

map. I would not have gone — I didn’t go — before her shows really started to draw attention, national attention. It was actually excellent, for me — for promoting critical thinking in class.”

“Her curatorial strategy is the most cutting edge in the city,” Rhor continued. “It’s really an unconscionable error. I think it’s actually something that frankly doesn’t just affect CMU but the city as a whole.”

Rhor said that she will have a difficult time bringing her students to the Miller Gallery without Suparak as curator. Before Suparak came to Carnegie Mellon, she was curator of The Warehouse Gallery at Syracuse University. Suparak was also dismissed from the Warehouse Gallery in 2007, after which she came to Carnegie Mellon.

According to an Oct. 27, 2007 column for *syracuse.com*, university officials did not comment on Suparak’s dismissal and “in

that void, angry members of the arts community contend that Suparak was let go for reasons from censorship to institutional jealousy at her success.”

A 2008 article in the *Pittsburgh City Paper*, written when Suparak was hired at Carnegie Mellon, said that Suparak “became a cause celebre when she was fired by Syracuse University.”

Suparak herself wrote in a farewell post on Dec. 6, 2007 that “I recognize that my situation has touched upon critical issues of creative and academic freedom, institutional transparency, effective civic engagement, and the support for emerging visions and artists.”

Hyla Willis (CFA ‘99), an associate professor of media arts at Robert Morris University, has worked closely with Suparak in the past and thinks that Suparak was a valuable asset to the city of Pittsburgh.

“Carnegie Mellon is a university in the context of Pittsburgh, so right next door you

have this fantastic Carnegie Museum of Art, you have the Warhol Museum, you have the Frick Museum, you have Phipps [Conservatory], all these resources that are just at the fingertips of students,” Willis said. “But there are very few places in town where students can look at what’s possible to do with curating. It really feels to me like Astria filled a niche that was missing in Pittsburgh.”

Sophomore communication design major Joe Mallonee, an employee of the Miller Gallery, said that he appreciated the work that Suparak put into the Miller Gallery, and is not sure where these changes leaves the gallery.

“I guess I would say it was a shock. I don’t really know if it was a mistake or not. I know that a lot of the other students working there think it was a disappointment for sure,” Mallonee said. “As far as her personal work ethic goes, I think it might’ve been a mistake.”

According to the statement from the College of Fine Arts Dean’s Office, future programming at the Miller Gallery will be determined by an interdisciplinary panel. “A faculty leadership committee, chaired by the Associate Dean for Interdisciplinary Initiatives and representing the five CFA schools of Art, Architecture, Design, Music and Drama, and other relevant academic units, will determine programming,” the statement says.

The statement says that “This new direction for Miller Gallery provides opportunities for fresh and diverse perspectives articulated through the prism of varied creative and research interests. This is indicative of Carnegie Mellon’s ability to provide a rich, reflective hybrid experience for our students and to present new ideas and creative propositions to a general audience.”

“Alien She,” co-curated by Suparak and Ceci Moss, will remain at the gallery until Feb. 16, when it will go on national tour.

# Johnstone releases book on history of “Pittsburghese”



Courtesy of Barbara Johnstone

After 12 years of research, Barbara Johnstone recently released her book *Speaking Pittsburghese* about the speech patterns of Pittsburgh natives.

**ALVIN MATHEW**  
*Staffwriter*

Pittsburghese, an American-English dialect unique to the Steel City, has been immortalized in the book *Speaking Pittsburghese*, recently published by Carnegie Mellon professor of English and linguistics Barbara Johnstone.

Becoming an expert on Pittsburghese has been a significant undertaking for Johnstone, who has been working on the book for 12 years.

She started field work over a decade ago, and by her account, “I’ve had interviews with over 200 Pittsburghers to get how people talked here.”

Johnstone has written a number of articles on the topic already.

When asked to explain the motivation behind her work, Johnstone said, “[I like to] piece together the story of the dialect and Pittsburgh speech. Why do people buy these mugs, these shirts?”

Johnstone attributes the different ways of speaking English in the U.S. to Americans’ diverse roots. “People in different areas came from different areas of Europe,” she said (Pittsburgh’s early European settlers came from

England and Scotland).

Pittsburghese is based on a western Pennsylvania dialect, but is not just a term to describe the dialect of Pittsburghers. “There’s a difference between how people here talk and Pittsburghese,” Johnstone said.

The term, first printed in 1967, emerged after “people thought about what it meant to speak like a local.”

The dialect was commonly embraced after World War II, when steel workers and labor unions not only “made very good wages, but were also thought of as very courageous,” she said. Even well-educated Pittsburghers, like politicians, embraced the dialect.

“Around the 1980s, the steel production industry collapsed in Pittsburgh, causing a major economic upheaval for Pittsburghers,” Johnstone complained.

People who had identified with the steel industry in the area had difficulty doing so after the collapse. “The bottom just got pulled out from under them,” Johnstone said. “People would then start to identify with the Steelers and connect with other Pittsburghers.”

The population grew more interested in cultural elements that reminded them of the past; language was one of them.

Multiple opinions exist regarding Pittsburghese. “Some see it as raw, uneducated, and ugly. But others think it’s a cool, hip, gritty thing,” Johnstone said.

Johnstone’s work keeps her busy, but she enjoys it. “People’s speech patterns are still changing,” she noted. “But that interest is even stronger. I enjoy piecing this story together.” Her spare time is often spent “professionally eavesdropping,” she joked.

Pittsburghese’s popularity is highlighted by the popularity of Johnstone’s book. According to Johnstone, “the public library bought 20 copies,” and patrons have checked them all out.

First-year economics and mathematics major Benjamin Jang said, “I think it’s certainly unique to Pittsburgh, and wherever you are, someone’s going to have their own spin on a language. And it’s nice, here at Carnegie Mellon, to hear it and realize that we’re in Pittsburgh, a unique city.”



Jonathan Leung/Photo Editor

The Miller Gallery is currently displaying “Alien She,” a collection curated by Suparak and Ceci Moss.





# Science & Technology

## TartanHacks embodies creativity of CMU students

JOSH SMITH  
Contributing Editor

The Super Bowl is one of the largest competitive spectacles of the year in the United States. But at Carnegie Mellon, that distinction may go to TartanHacks. The hackathon — organized by app development student organization ScottyLabs — kicked off for the third year last Friday to a barrage of electronic dance music, free t-shirts, and food for participants.

For approximately 24 hours straight, various teams, comprised of up to four students from a variety of majors, work throughout the Gates Hillman Complex and Newell-Simon Hall to craft new applications and software tools. What they build is open-ended: The teams’ creative energies drive what they make within the timespan of the competition.

“This year we’re expecting 300 participants and about 75 teams,” said senior decision science and human-computer interaction double major and TartanHacks organizer Quintin Carlson.

The opening ceremony last Friday at 5:30 p.m. consisted of demos of various tools and application programming interfaces (APIs) presented by the event’s sponsors, which included Dropbox, GoDaddy, Bloomberg, Andreessen Horowitz, Dwolla, Jawbone, Capital One, Delphix, APT, Facebook, Microsoft, Google, Apple, Amazon Web Services, and Goldman Sachs.

Throughout the hackathon, sponsors from the various companies and TartanHacks organizers were available to the participating



Left: The team Tourgeni.us presents their trip-planner project. Right: PokeFriends! presents their app, which plays a custom version of “PokeRap.”

teams to help them with any technical issues.

As the primary sponsor of the hackathon, Dropbox was represented by software engineers and alumni Sang Tian (SCS ‘13) and Nipunn Koorapati (ECE ‘13).

“Personally I really enjoy coming back mainly because I get to meet my former students again,” Tian said, who was a teaching assistant while at Carnegie Mellon. “I taught for five semesters, so you know a lot of people and it’s a really great experience seeing everyone. I miss the college days sometimes.”

Demos began Saturday evening after the hacking deadline of 6 p.m. Each team had 75 seconds to talk about its hack and demonstrate it for the audience and judges. The

judging panel consisted of TartanHacks organizers, sponsor representatives, and faculty members.

Plenty of teams made creative and often humorous hacks. Team PokeFriends! created an app that, after a user logs in with Facebook, plays a custom-version “PokeRap” from the *Pokémon* television show, only it replaces the list of Pokémon with the user’s Facebook friends. Team The Cake is a Lie created Coincidence?, an app that uses Facebook to find funny subliminal messages, such as “canadais-notreal,” by selecting random letters from your Facebook friends’ posts.

Some of the teams had similar ideas that were implemented differently. Two hacks, Block Market and



Josh Smith/Contributing Editor

DineXchange (which won an award from the Bloomberg representatives), strove to create a marketplace where students could sell and trade unused meal blocks and DineX with each other.

Also popular were applications that translate text to the phrasing used in Internet meme Doge.

Senior information systems and human-computer interaction double major and ScottyLabs director Julia Teitelbaum started the awards ceremony by announcing the recipients of the First Penguin Award. The award, inspired by the award given out by former professor of computer science and human-computer interaction and *The Last Lecture* author Randy Pausch, is given to the riskiest and most

interesting — while not necessarily functional — creation.

The winner of the award was the team The Camel for its application (s)hopbox, a webcam-based game that can be found at [shopbox.herokuapp.com](http://shopbox.herokuapp.com).

The first prize winner was the PuzzlePal team. Its hack — an application that not only digitizes an image of a crossword puzzle, but solves the puzzle in a short amount of time based on the clues for each row and column — netted the team the top prize.

Overall, TartanHacks gave hundreds of students the opportunity and motivation to create interesting and innovative applications. The event showed the incredible skills, talents, and drive of the Carnegie Mellon community.

2014 Results	
<b>1st Place: PuzzlePal</b>	Siddharth Dhulipalla, Jonathan Goldman, Harsh Pandey
<b>2nd Place: NAFWA</b>	Bram Wasti, Stefan Dasbach, Michael O’Farrell
<b>3rd Place: Fabricate.io</b>	Todd Medema, Scott Martin, Hillary Mellin, Nicholas Coronado
<b>Andreessen Horowitz: NAFWA</b>	Bram Wasti, Stefan Dasbach, Michael O’Farrell
<b>Apple: Anchor</b>	Phineas Taylor-Webb, Ajay Ravindran, Yaakov Lyubetsky, Ryan Flood
<b>Microsoft: TeX Team</b>	Will Crichton, Maryyann Landlord, Patrick Xia, James Yang
<b>Facebook: uStudy</b>	Lucy Guo, Nive Jayasekar, Sebrand Warren, Angela Zhang
<b>Bloomberg: Stever4</b>	Robert Maratos, Jacob Weiss, Kevin Reichke, Jeremy Sonpar
<b>GoDaddy: The Countable Irrationals</b>	Maya Rau-Murthy, Ashley Lai, Tian Jin, Mukund Tibrewala
<b>Capital One: RPFTG</b>	Alex Mermelstein, Esther Wang, Ivan Wang, Jun Huo
<b>Amazon Web Services: Fabricate.IO &amp; Gitorial</b>	Fabricate.IO: Todd Medema, Scott Martin, Hillary Mellin, Nicholas Coronado Gitorial: Westin Lohne, Jake Zimmerman, Shyam Raghavan, Aaron Gutierrez
<b>Jawbone: Philanthrofit</b>	Maya Lassiter, Ann Chen, Meena Gupta-Iwasaki, Preeti Gondi
<b>Dwolla: Philanthrofit</b>	Maya Lassiter, Ann Chen, Meena Gupta-Iwasaki, Preeti Gondi

### HOW THINGS WORK

## The complexities behind menopause and why it is of evolutionary benefit

BRIAN TRIMBOLI  
News Co-Editor

To those who haven’t gone through it — and even some who have — menopause is a mystifying process. Menopause is the end of a woman’s reproductive cycle.

Etymologically, menopause refers to the end of monthly cycles, coming from the Greek words for “end” and “month.” You might recognize the stem from menstruation, a woman’s monthly cycle, or menarche, the beginning of a woman’s menstrual cycle, basically the opposite of menopause.

Although menopause occurs at different times for different women, it usually happens around midlife, at 40 or 50 years old. According to the National Institute on Aging, the average age of American women when they have their last period is 51.

When a woman goes through menopause, the end result is the loss of her reproductive capabilities, marked by the end of menstrual cycles and the ovaries’ lack of func-

tion. A woman can only officially say that she has gone through menopause — that she is postmenopausal — a full year after her last period. When a woman begins the menopausal transition but has not yet had her last period, she’s in perimenopause — going through menopause. Perimenopause can begin as many as eight years before a woman’s last period and is heralded by a host of signs.

Menopause, like every period of bodily transition, is different for every woman. While hormone tests can be helpful for determining a woman’s menopausal state, they’re not always reliable, as her hormones fluctuate.

The first sign of menopause, according to the North American Menopause Society, is usually period problems. The phrase “irregular periods” is intimidating for most women; it can cover everything from having periods too close together to spotting between periods to skipping periods. Perimenopause also announces itself with a range of other effects, including the

hot flashes that many people associate with menopause.

Hot flashes are, as the name implies, a feeling of warmth that suddenly spreads through the upper body, often accompanied by flushed skin and sweating. Hot flashes, clinically known as vasomotor symptoms, are caused by the hormonal changes that accompany the menopausal transition: During perimenopause, a woman’s estrogen levels are typically 20 to 30 percent lower than normal. These hormone levels cause a change in how the body regulates temperature. Researchers, however, still don’t completely understand why this happens.

For any men who are reading this and starting to feel left out, don’t worry — you can get hot flashes, too. During andropause (yes, it’s a real thing), the midlife period when a man’s testosterone levels decrease, he may experience hot flashes similar to those a woman experiences during perimenopause.

The symptoms a woman experiences during the menopausal transition are caused by a complex series of hormonal interactions. Estrogen is not just one hormone, but an overarching term that encompasses all of the hormones that affect a woman’s reproductive cycle — primarily estrone, estradiol, and estriol. All three of these hormones play different roles during a woman’s life: Estradiol is dominant during a woman’s reproductive prime, estriol is dominant during pregnancy, and estrone is dominant during and after the menopausal transition.

During a normal menstrual cycle, the ovaries produce estradiol, testosterone, and progesterone in cyclical patterns, controlled by two other hormones: pituitary follicle-

stimulating hormone (FSH) and luteinising hormone. Perimenopause is marked by fluctuations in levels of estradiol and FSH as the ovaries produce less estradiol and progesterone, a pregnancy hormone.

Along with hot flashes, these changes in hormone levels lead to many other symptoms — for example, urogenital atrophy, the scientific name for the changes to the vagina that occur during the menopausal transition. These symptoms can include itching, dryness, loss of elasticity, and bladder issues, all caused by thinning tissue and a lack of natural lubrication.

Other symptoms of menopause include joint aches, night sweats (essentially nighttime hot flashes), and a variety of psychological effects from depression to irritability.

Often, it can be difficult for researchers to know what is caused primarily by menopause and what is caused by simply getting older. During postmenopause, women are at higher risk for diseases like heart disease and osteoporosis.

Menopause may sound unpleasant, but don’t worry; human women are not alone. Killer whales and pilot whales also stop reproducing years before the end of their lifetimes, and many other mammals become gradually less fertile as they age. Researchers are not totally sure why some mammals experience menopause and others don’t; one possible cause is family structure. While menopause is not usually greeted with happiness, it may actually be of evolutionary benefit for humans, and certain types of whales, to stop reproducing as they grow older so that they can help their children and other kin to reproduce.

### SCITECH BRIEFS

#### Drug trafficking and deforestation

Researchers at Ohio State University have found evidence that drug trafficking is causing deforestation in remote areas of Honduras, Guatemala, Nicaragua, and other countries in Central America. The group of researchers, led by associate professor of geography Kendra McSweeney, recently published their findings in *Science*. In response to the anti-trafficking efforts of the United States, especially in Mexico, drug traffickers have begun to move south into Central America, cutting down precious forest land to make secret landing strips and roads. The researchers found that the amount of deforestation in Honduras quadrupled during the same time period in which cocaine movements in the country were at a peak.

Source: Science Daily

#### New York wants to banish mute swans

Most invasive species — nonindigenous species that hurt the habitats into which they have been introduced — are unappealing and disliked by the public. However, while mute swans are a beautiful species, the New York State Department of Environmental Conservation has declared them an invasive species and aims to eliminate the state’s 2,200 swans by 2025. While they contribute to the pretty scenery of New York, these European swans also attack other waterfowl and people, get in the way of passenger jets, and destroy the natural habitats of ducks and geese that are native to the country. The planned elimination has spurred a war between environmental conservationists and animal-rights activists.

Source: The New York Times

#### Faster method of creating stem cells

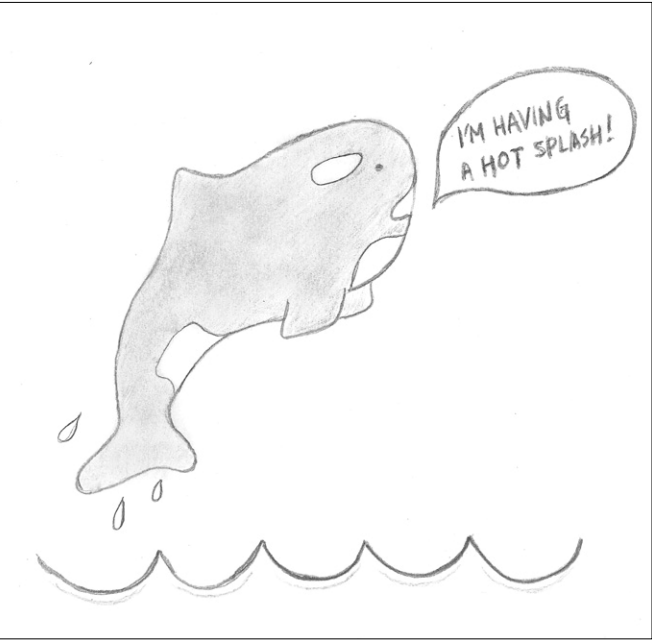
Researchers at the RIKEN Center for Developmental Biology in Kobe, Japan and at Brigham and Women’s Hospital, a teaching affiliate of Harvard Medical School in Boston, have developed a new technique for creating stem cells. The method, which has only been tried on mice, involves turning cells in the body into stem cells by bathing them in an acidic solution for half an hour. While previous methods of creating stem cells were arguably unethical — such as destroying human embryos — or required genetic changes in cells, this method creates stem cells by subjecting specialized cells to stress. The created stem cells were injected into early mice embryos which later reproduced successfully.

Source: The New York Times

#### Neanderthal DNA in disease genes

Many recent studies have suggested that early human species interbred, causing DNA from archaic humans to exist in people today. Now, Sriram Sankararaman and David Reich of the Harvard Medical School have analyzed how Neanderthal DNA affected *Homo sapiens* in the past and how it affects modern humans today. They discovered that Neanderthal DNA is found most frequently in genes associated with keratin, the protein found in skin and hair. However, they also found that Neanderthal DNA was prevalent in genes associated with diseases such as Crohn’s disease, type 2 diabetes, and lupus.

Source: Scientific American



Brooke Kuei/SciTech Editor



PUGWASH COLUMN

# Vagueness of net neutrality



This week, Pugwash set out to debate the societal implications of net neutrality, first by defining exactly what net neutrality is.

One conception of net neutrality centers around the idea that no information sent over the Internet can be prioritized above other information for any reason.

Other definitions say that different types of media can be prioritized as long as the information within that medium is treated equally.

For example, it would be reasonable to prioritize videos over images as long as all video information was prioritized equally, and all image information was prioritized equally. These two definitions seem to directly contradict each other, but the basic idea remains the same. The debate surrounding net neutrality centers on whether Internet service providers (ISPs) have the right to treat packets of information that go across the web differently due to the information in and about the packet.

A lot of corporate interests are at stake when it comes to net neutrality, and much of the information surround-

ing it is heavily biased. The idea of a neutral source of information and communication sounds like an obviously noble pursuit, and companies that support net neutrality — as Google once did — prefer that perception. ISPs and others in the broadband mix, such as Google, now feel that net neutrality puts them and the Internet at risk. Corporate backers of this debate usually have monetary motives, so it is hard to truly assess the risk to the average citizen due to net neutrality.

There are a few points to be made by both sides for or against net neutrality. Most people who support net neutrality believe that it prevents discrimination against content from specific servers. In their view, net neutrality allows for the free flow of information across the Internet without service providers getting to decide what everyone gains from the net.

They also believe that net neutrality will allow consumers to know how their ISPs are managing their Internet and will create transparency. Many people also believe that net neutrality stifles innovation when larger corporations with more resources can more effectively lobby ISPs to have their content preferred over the content of sites that are not as well funded.

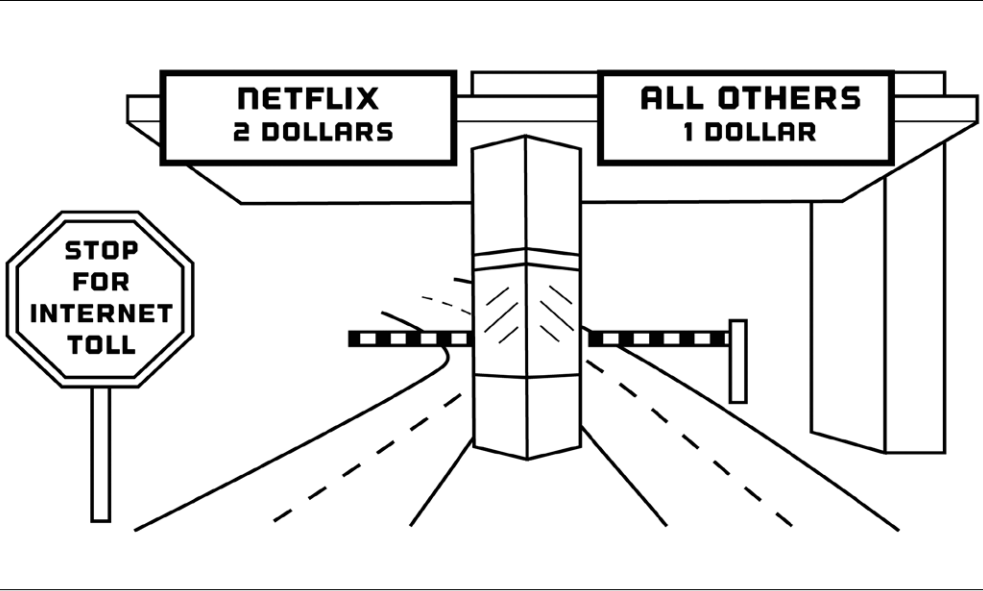
On the other hand, many people believe that net neu-

trality poses a threat to the Internet. They think it diminishes the right of ISPs to free speech.

Further, since it minimizes profits from broadband, many think that it does not provide incentives for ISPs to continue to improve the Internet in what is not a very competitive market. Others say that the ISPs are private organizations and, since the Supreme Court ruled that establishing net neutrality isn't something the government can do, ISPs have no incentive to adhere to the values of net neutrality since any free speech claims on the side of Internet users are not something to which ISPs have to respond.

The issue covers a broad spectrum of policy and societal implications due to its vacuous definition, and the corporate representations of the issue don't make life easy for someone attempting to parse the virtues and detriments of net neutrality. However, with an information system that is vital to so many people's lives, it is an issue worth thinking critically about.

*Pugwash is a non-advocacy, educational student organization that meets on a weekly basis to discuss the implications of science, technology, and medicine in society. This article is a summary of this week's discussion on net neutrality.*



# Nobel Laureate Carl Wieman’s view on science education

**MICHAEL SETZER**  
Contributing Editor

Speaking to a packed room full of students, faculty, and other members of the Carnegie Mellon community last Friday, Carl Wieman — the 2001 Nobel Laureate in Physics, as well as a professor of physics and of the Graduate School of Education at Stanford University — presented his views on

ments in cognitive psychology, brain research, and science classroom research.

Of course, Wieman himself used to subscribe to this traditional model of lecturing. Wieman used to think that, to be successful, a student must “think hard, and figure out the subject.” He would tell students about the principles and give problems, and they would either get it right or get

and learning. He found that about 10,000 hours of intense practice would lead to expertise and re-wire the brain.

So how are these experts created? According to Wieman, educators need to design good practice activities, give useful feedback, and be motivating to help cultivate better learning. Using these techniques in the classroom requires expertise by instructors, he noted.

relevant and require that they explain why an answer is reasonable.

Educators should also understand the limits of short-term memory. Wieman stated that working memory can only truly dissect around five to seven distinct new ideas, which is only a fraction of what is introduced in most

lectures. He suggested that reducing the usage of jargon and making more explicit connections may ease the learning of new concepts.

Third, Wieman noted the benefits to interrupting lectures with challenging conceptual questions that spark student-to-student discussion.

Wieman hopes that his re-

search — coupled with other initiatives — can usher in a new way of teaching that will someday become ubiquitous. “The Simon Initiative is a perfect match for teaching and learning as a science that is more research-based,” Wieman said. “[We want to] make it more like astronomy, less like astrology.”

**“I don’t understand how university administrators can look at results like these and continue traditional lectures.”**

*-Carl Wieman*  
Nobel Laureate in Physics

improving science education. In his talk, Wieman spoke of a new paradigm for college-level science education and multiple research studies.

The presentation, titled “Taking a Scientific Approach to Science Education,” was the first of a series of lectures related to the Simon Initiative, a new effort by Carnegie Mellon to improve student learning by sharing data and research across education experts in academia, industry, and foundations.

Wieman began his talk by stressing the importance for “all students, future scientists or not, to be able to think about science more like scientists.” Wieman rejects the traditional lecture model in favor of a more modern approach based upon this relatively recent research. He said that his new model for classroom instruction is based on advance-

it wrong. Eventually, though, Wieman realized that his “explanations were leaving students quite baffled.” After observing that his Ph.D. students would enter his lab clueless but be expert physicists only two years later, Wieman began to think differently about the learning process.

This enlightenment led Wieman to more research in education and in how students learn. Before, he believed that if a teacher simply gave knowledge, some students would soak it in.

Now, he realizes that brains physically transform via a suitable exercise. Wieman also wanted to know what was required to make somebody an expert in a particular field. Research revealed three main qualities: factual knowledge, a mental organization framework, and an ability to monitor and check one’s own thinking

The third part of his lecture was devoted to research studies that supported his theories. The most dramatic example involved two separate sections for an introductory physics class, each with 250 students. The same material was covered, and the exams were nearly identical; the only difference is that one was taught by an experienced professor giving a traditional lecture, and the other was taught by a post-doctoral researcher trained in teaching methods similar to Wieman’s. Average scores on exams with the experienced professor were 41 percent; in contrast, students taught by the post-doc scored an average of 74 percent.

Wieman stated that there are approximately 1,000 other research studies that “consistently show greater learning” with this method.

“I don’t understand how university administrators can look at results like these and continue traditional lectures,” Wieman said.

Finally, Wieman offered advice as to what instructors in the audience could do immediately to improve the classroom experience. Educators should re-evaluate their homework, he said; homework should force students to discern what information is

# Deputy U.S. chief technology officer Wong speaks at CMU



Nicole Wong, the deputy U.S. chief technology officer, speaks at CMU.

**ROHAN VARMA**  
Assistant SciTech Editor

On Wednesday, Jan. 29, Carnegie Mellon’s computer science department hosted a Data Privacy Day. The day was filled with events geared toward raising awareness for privacy concerns and helping students determine their own privacy on the Internet.

The highlight of the event was a keynote address by Nicole Wong, the deputy U.S. chief technology officer. Wong is one of the top advisers to the White House on the issues of Internet policy and privacy.

Before she began working with the President and the government last June, she worked in the technology industry on the legal teams of companies like Google and Twitter for 18 years. Her work in the industry — helping companies launch their products in compliance with privacy and copyright laws — uniquely prepared her to craft policies for the United States that not only help the companies involved, but also the consumers.

At the start of her speech, Wong stressed the importance of taking a multidisciplinary

approach to solving the problems associated with privacy. She noted that Carnegie Mellon’s culture of combining multiple fields is exactly the type of approach that needs to be taken. “We need cutting edge research, like that going on at Carnegie Mellon, to distill the value from the data while protecting privacy,” Wong said.

Wong drew upon the evolution of the seat belt for an analogy about how privacy must evolve over the coming years. As she explained, the seat belt was once obsolete and not used strictly. However, over the years, it began to become a social norm. Today, some people won’t even get into a car that doesn’t have seat belts.

Wong believes that privacy on the Internet is another safety precaution that needs to become a social norm for Internet users.

However, she pinpointed three challenges that those seeking to bolster privacy face. First, there is a lack of understanding of the problem.

“We haven’t decided what we want to protect,” Wong said. “There is no universal definition of what privacy is.”

Second, there is not enough awareness for the importance of privacy.

“We lack important data about the impact that a loss of privacy has. This data is critical to mobilizing stronger efforts to strengthen privacy,” Wong said.

When the seat belt was developed and normalized, there were terrible statistics about how car crashes were the leading cause of death to certain populations in the United States. These types of high-impact statistics would be crucial to making people aware that their privacy on the Internet should not be taken for granted, according to Wong.

Finally, Wong said, “There is no single platform for technology. This is problematic because no innovator wants to be locked into a single universal safety tool.” This final point stresses the notion that privacy is a problem that cannot be solved externally or as a secondary concern and then applied to different technological products.

Wong stressed the importance of companies themselves designing products with privacy concerns in mind. To this end, she advocated for an increase in privacy engineers so that they could bridge the gap between the policymakers and the software designers to create products that adequately protect users’ privacy.

She commended Carnegie Mellon’s master of science in information technology-privacy engineering, a 12-month program that began this fall, and gave advice to future privacy engineers: “Right now, more than ever, being able to communicate more broadly than your expertise is important.”

Wong hopes to continue the push for successful policies that will not only reform privacy on the Internet, but also spur companies, engineers, and consumers to be more aware of privacy as a legitimate issue that needs to be solved.

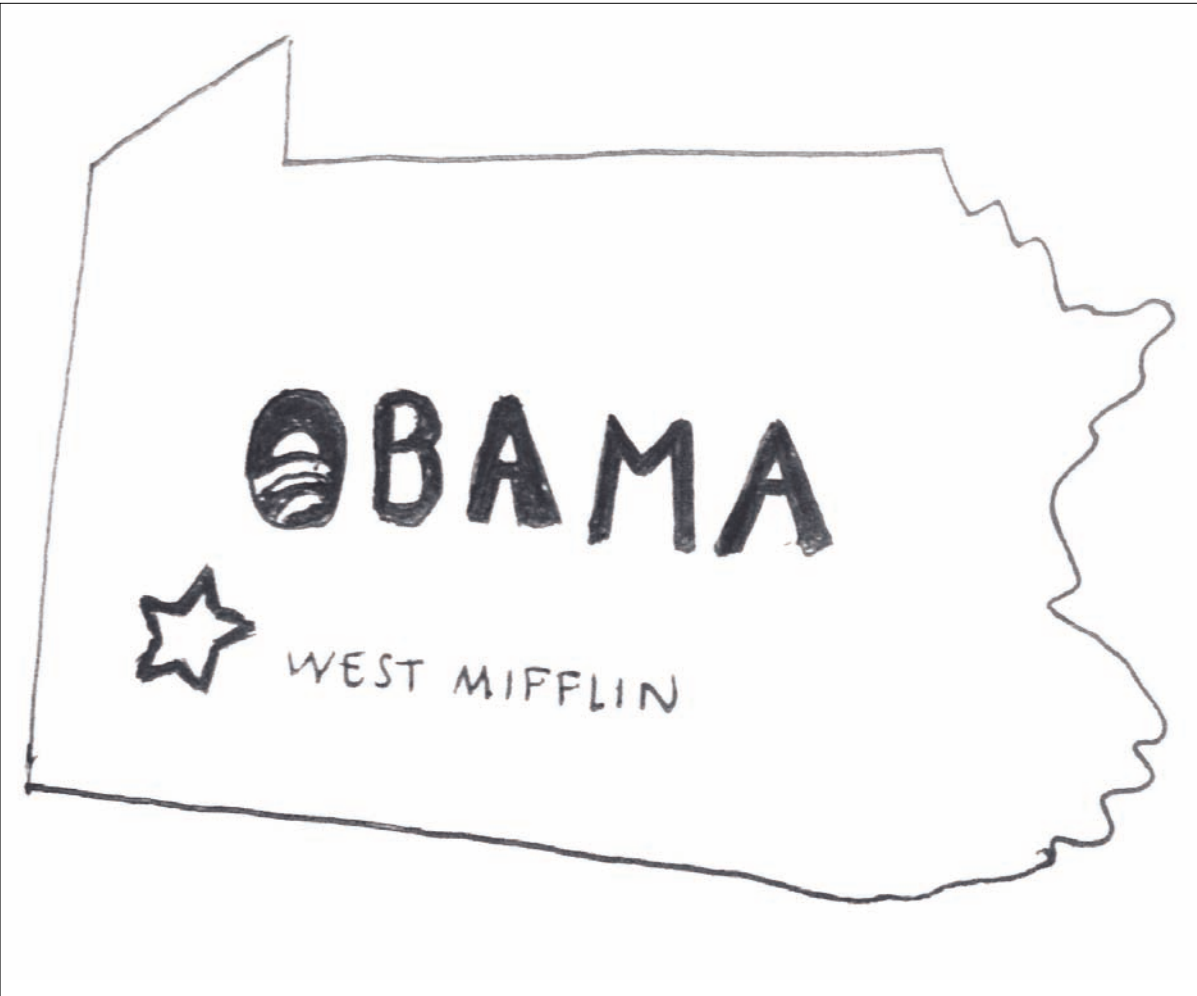


Nobel Laureate of Physics Carl Wieman gave the inaugural Simon Initiative lecture on science education.



# Forum

FROM THE EDITORIAL BOARD



Michelle Wan/Art Editor

## U.S. needs national humility to enact global change

Last Tuesday, President Barack Obama delivered his annual State of the Union address. While he focused on many issues ranging from education to the minimum wage, the speech had an overarching theme of citizenship and the role America plays on the global stage.

Obama spoke of reclaiming elements of what has traditionally been considered the American identity through supporting the re-expansion of domestic manufacturing and increasing funding for basic scientific research initiatives. The speech also touched on citizen involvement in America’s future by addressing equal pay, the role of women in the workforce, and appropriate immigration reform.

In essence, Obama called for a return to the American dream and focus on the American citizen — to empower the American people by calling for the return of the middle class and, with it, traditional American values.

Serving the nation, historically, has been a key element in the American vision of citizenship, one that, some may argue, has waned in recent years. President Obama made a

concerted effort to place responsibility not only on Congress, but also on business leaders and the American people to come together to improve the country, and it was certainly refreshing in an age of pandering and steep divides.

While this move is an excellent idea, and a change America needs, the reality is that the President still faces severe Congressional roadblocks in opposition to any legislation he plans on proposing, which may explain his shift to higher citizen engagement.

The President also hinted at increasing his use of the executive order when meeting these challenges, but it remains unclear as to whether he will follow through with this threat.

When speaking on foreign affairs and terrorism, Obama brought up America’s responsibility as a nation for setting a good example for the world. His speech extended this obligation from the purely symbolic to the practical, restating his desire to close the Guantanamo Bay detention center in Cuba, and draw the wars in the Middle East to a close. Coupling these statements with many

references to being “the greatest nation on Earth” would make any proud American pleased as punch, but Americans are not the only ones hearing this speech. We certainly do play a large role in the world’s politics, but we cannot responsibly fulfill the duties this confers without recognizing our own shortcomings.

All of the other nations of the world know these shortcomings, and when we use this overly nationalist tone, it lessens our credibility in the international sphere. This idea is particularly true when we have so much to learn from other nations on issues embroiling the country such as healthcare, legally- mandated parental leave, and public education.

Other nations will not be willing to respond to our calls for change, when we as a country are unwilling to acknowledge our shortcomings as well. Humility is an important virtue, and one which was rhetorically lacking in this speech.

The State of the Union focused on many ambitious goals, but ultimately failed to recognize that if we wish to be a credible leader for international change and development, we need to understand our own flaws first.

## Data privacy day needs more publicity for full effect

Carnegie Mellon’s Data Privacy Day, held this past Wednesday, becomes a more pertinent event every year. Although this celebration occurs globally, our university takes this topic very seriously, as we have a vested interest in data and computer security. While we hold activities for Data Privacy Day, they should be more publicized to the student body, especially considering recent events concerning government surveillance.

Last year’s NSA debacle validated fears that the United States government spies on practically everyone. During his presidency, Barack Obama has gone from a critic of the extent of our surveillance programs to a practical overseer of our spying programs — programs that don’t seem to be going away any time soon. Granted, our government believes that it retains such a far-reaching eye for the safety and well-being of the American people, but there are many who feel that the govern-

ment is overstepping its bounds — German Chancellor Angela Merkel, for one.

The discourse for Carnegie Mellon’s Data Privacy Day rightfully shifted, then, toward subjects on personal privacy and information safety. Nicole Wong, the White House’s first-ever chief privacy officer, was this year’s keynote speaker, and while the room in the Gates Hillman Complex had over 100 people, according to the *Pittsburgh Post-Gazette*, the speaker’s credentials and her topics could have brought a much larger audience had it been properly publicized.

The university seems like a perfect place to foster an environment to better celebrate Data Privacy Day. Wong mentioned our master’s of information technology program — not to mention our world-class computer science program — as exemplary steps toward improving on privacy engineering. However, Wong emphasized that everyone

wants a different level of privacy for different aspects of their lives, and that individualization of privacy is paramount.

Many people at Carnegie Mellon probably care about their data privacy, but they could know more about how to implement it with a more public Data Privacy Day on campus. More events and an email to the student body regarding the holiday would be an easy way to make it more prominent on campus. Current Data Privacy Day activities include a privacy clinic, which provides advice for online and mobile device privacy settings, and a “privacy research poster session.” A larger, panel-based Q & A session in a more frequented part of campus — perhaps Rangos Hall — would bring more people and open up discourse for those who don’t know much about data privacy.

More information about national Data Privacy Day and personal information safety can be found at *staysafeonline.org*.

## Disney has responsibility to be progressive leader



Ariel Hoffmaier

Disney has garnered much attention, both positive and negative, in response to the company’s recent series of more-or-less progressive choices.

Undoubtedly the most pervasive of these choices has been their latest film, *Frozen*. With its feel-good, cutesy storyline and arguably brilliant score, it’s no surprise that the movie has surpassed \$350 million in box office sales — the most for any Disney movie since *The Lion King* 19 years ago — and that its album has held the number one spot on iTunes for weeks since its release.

Beyond the movie’s enormous commercial success, the question of its cultural significance has been a source of intense debate among critics. Much of mainstream media has rightly praised *Frozen* for feminist themes and motifs. For example, the movie prioritizes the love between two sisters over romantic love, as the latter reveals itself to be little more than a subplot. Also, it abandons the princess-as-victim trope in favor of the princess who makes the sacrificial play and saves the day.

Though these feminist divergences from Disney norm will likely inspire young girls everywhere that they can be the hero, these divergences do not excuse some of the company’s more questionable actions. Critics of *Frozen* have attacked it, not primarily for any fault of the story itself, but for being whitewashed.

Whitewashing is a social justice term for Hollywood’s and media’s tendency to make everyone white. It refers to a gross lack of representation for people of color in media, where about 50 percent of television’s main characters are white men, compared to only 31 percent in today’s United States, according to *thinkprogress.org*. Whitewashing also refers to making characters that would, or reasonably could, be non-white, white.

Whitewashing is obviously a huge problem in the media, and critics have latched onto *Frozen* as a prime example of it. *Frozen*, despite its impressive feminist strides, fails to feature a single minority character. The sisters, villains, love interests, and even the crowds are all as white as paper, and even this choice wouldn’t be of much cultural significance if it weren’t the third in a series of similarly monochrome Disney films.

It almost seems like Disney figured that it had met its people-of-color quota with 17 years of minority princesses — from *Aladdin*’s Jasmine in 1992 to Mulan in 1998 to *The Princess and the Frog*’s Tiana in 2009.

It seems like Disney felt free to follow up with *Brave*’s Merida, *Tangled*’s Rapunzel, and *Frozen*’s Elsa and Anna — adding another four white princesses for a grand total of nine out of 14 in all of Disney’s history.

For many, *Frozen* felt like the last straw of disappointment. Though the counterargument has been made that Disney’s last three movies have all been set in historically white locations and, therefore, to include people of color would have been unrealistic, this claim is frankly and undeniably ridiculous.

Not only is history a lot less white

than people make it out to be, Disney makes the choice to produce the movies that it does. Rather than exploring the endless storytelling potential of more diverse backgrounds, it chooses over and over again to focus on locations that, in the eyes of many, excuse the domination of white characters. That’s not to mention that Disney, with its magic, talking animals and anthropomorphic furniture, does not set much store by realism.

Disney has a long way to go in order to be considered representative. Beyond race and ethnicity, Disney could also serve to expand its ranks to include non-conventionally attractive and thin characters, as well as non-traditional family structures.

*Frozen* may have inched toward this ideal with what could only be considered an “Easter Egg” gay character — the giant shop owner who refers to his family, including a man presumed to be his husband.

“Disney is responsible for defining children’s perception of normal. Imagine a future in which little girls and boys can watch the curvy princess slay the dragon to win the non-white Queen’s heart.”

However, this character was entirely secondary to Disney’s recent daring move of featuring the first canonically gay characters in its history.

Last week’s episode of *Good Luck Charlie* introduced canonically — in a refreshingly blasé, non-sensationalist manner — Susan and Cheryl, a perfectly ordinary same-sex couple setting their daughter up on a play-date. Disney aired the episode, despite outspoken conservative opposition, to largely positive reception, according to *The Huffington Post*.

People are hopeful, as they should be, that Disney will continue to make strides into the 21st century. Indeed, the company has a responsibility to be progressive. Disney leads, if not dominates, the market for children’s programming. More than that, Disney has shaped childhoods and beliefs for generations, and that cultural role is not likely to change anytime soon.

Disney, and the other programming it influences, is responsible for defining children’s perception of normal. Imagine a future in which little girls and boys can watch the curvy princess slay the dragon to win the non-white Queen’s heart. Disney has the power to make that future less far off than it seems.

Children are a whole lot more perceptive and more accepting than people give them credit for. Certainly, conservative naysayers will continue to stubbornly cover their children’ eyes and ears against the evils of open-mindedness. Disney must counter this by showing kids the diverse world that is reality, and instilling in them values for a more progressive future.

Ariel Hoffmaier (ahoffmai@) is Forum Editor for The Tartan.

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# Ukraine must join EU to ease unrest



A clash of ideology in East-Central Europe sounds like something out of the Cold War, but a clash is quite literally taking place in Ukraine. Protesters — numbering 100,000–150,000 people during peak days, according to Ukrainian English-language newspaper *Kyiv Post* — have been fighting police on the streets of Kiev, Ukraine’s capital city.

Why? Because Ukrainian President Viktor Yanukovych, on the brink of accepting a giant trade deal with the European Union (EU), made a U-turn and truncated any association agreement that might have been enacted. Such an agreement would have allowed for higher volumes of trade, commerce, and diplomacy between the two entities, and would have been considered the first step toward Ukraine’s integration into the EU. If such an agreement had gone through, Ukraine would have needed to make significant adjustments to fit EU membership criteria, which includes a full-on democracy, a clear human rights code, and transparent government operations.

Obviously, such criteria would encourage a higher level of freedom of press and speech, as well as freedom for the people in general. On the other hand, it is understandable that some citizens think such an association would lead to homogenization, as well as a loss of culture, identity, and sovereignty.

Even though the eastern side of Ukraine feels more of a connection with Russia and Eastern Europe, a more modernistic outlook promises that joining the EU would be more favorable, not only for the Ukrainian government and its development and businesses, but also for the Ukrainian people. The following months will be crucial in determining if Yanukovych will mediate with the protesters or if the protesters will turn into revolutionaries.



On the night that the association agreement was called off, massive riots broke out. One of the most amazing things was that the transition from anger to action took place literally overnight — the night of November 23. The main party in opposition to the government, Batkivshchyna, which favors European integration, took to Twitter and dubbed the mysterious term “Euromaidan.”

Euromaidan spread like wildfire, and the next day 2,000 protesters gathered. On November 24, that number had grown to almost 100,000. Then, on November 30, riot police in Kiev launched a surprise attack on the rioters. A poll conducted in December showed that 46 percent supported EU integration. Meanwhile, 36 percent supported the Customs Union, a Russian-dominated trade union.

The violence continues and, leading up to the association agreement, there were signs that Yanukovych was already starting to turn on promises of democracy, justice, and general Westernization.

In 2011, a mere year after Yanukovych took office, Yulia Tymoshenko, the leader of opposing party Batkivshchyna, was imprisoned on charges of abuse of power. Tymoshenko was largely seen as the head of the EU integration movement, and was an enemy to Yanukovych because she championed movements similar in terms of size and magnitude to Euromaidan.

Many questions remain regarding Yanukovych’s true intentions. Does he intend to slowly tighten his grip

around his presidency or is he trying to re-link Ukraine with Russia and Eastern Europe? What is he going to do about Ukraine’s dwindling economy, which could have been helped through association with the EU?

For Euromaidan supporters, the question now is if they can sustain their momentum, gather support, and eventually charge into a full-fledged revolution. Riot police are clearly willing to resort to violence, but are the rioters? Possibly, as rioters have been known to hurl dangerous objects like molotov cocktails at riot police, according to *The Guardian*.

Many feel that Ukraine is about to tip into a civil war. As a result, Yanukovych has renegotiated with opposition leaders and is now promising amnesty to jailed protesters, in addition to the larger promise of constitutional reform.

Will Yanukovych turn on his negotiations or will he follow through? Considering that Ukraine is about to default, Yanukovych must know that an economically-dead Ukraine is much worse than a Ukraine integrated into the EU.

Moreover, if Yanukovych wants to press for his pro-Russian policies, he will need Ukraine to have a somewhat healthy economy in order to incentivize Russia into signing any sort of trade deal. The protesters are awfully close to pushing through some sort of reform. Only time will tell its extent.

Justin Yan (jky@) is a staffwriter for The Tartan.

# Stop-and-frisk threatens minority citizens’ rights



On Jan. 7, African-American 16-year-old and straight-A student Darrin Manning became a victim of Philadelphia’s stop-and-frisk policy and police brutality.

While on his way to a basketball game, Manning and his friends were stared down by officer Thomas Purcell, who insisted they stop and chased them after he saw them running in ski masks through the cold. Manning was roughed up, handcuffed, and sexually assaulted by a female officer, who applied such force that she ruptured one of his testicles.

“She patted me down again, and then I felt her reach, and she grabbed my butt. And then she grabbed and squeezed again and pulled down. And that’s when I heard something pop, like I felt it pop,” said Manning in a statement to *myfoxphilly.com*.

It is horribly ironic to think that Manning is describing the actions of someone in law enforcement, whose job is to protect citizens and prevent incidents like this one from happening.

However, with stop-and-frisk policies, incidents similar to the one that Manning was a victim of are encouraged more than they are prevented.

New York City is the city most known for this type of stop-and-frisk policy, which essentially gives police officers the ability to randomly stop and search citizens without probable cause. Every year, officers stop and question thousands of citizens while patting them down and searching for weapons.

There are two major reasons why this policy is undeniably terrible. First, it is a blatant violation of the Fourth Amendment, which guarantees protection “against unreasonable searches and seizures.”

Second, it allows police officers to bypass the Constitution and search citizens without a warrant. According to the New York Civil Liberties Union (NYCLU), 89 percent of those stopped in the first three quarters of 2013 in New York City were innocent.

Perhaps the worst issue with the stop-and-frisk policy is its obvious discrimination against minorities. The NYCLU reports that African-Americans made up 56 percent of those stopped in the first three quarters of 2013 under the program. The stop-and-frisk policy essentially allows officers to act on their prejudice and racism by targeting young African-American and Latino individuals without cause.

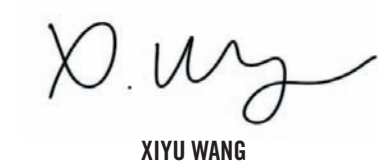
With laws like the stop-and-frisk policy, America is stepping backward to a time before the Civil Rights Movement. To make matters worse, Manning’s case is just one example among many where officers have abused the stop-and-frisk policy with disastrous consequences. Last year, a video went viral showing Philadelphia police frisking African-American citizens and saying, “We don’t want you here, anyway. All you do is weaken the f\*\*\*\*\* country.”

Fortunately, New York City Mayor Bill de Blasio, who promised to “end the era of stop-and-frisk policing,” announced Thursday that he would be dropping New York City’s appeal of the U.S. District Judge Shira Scheindlin’s case that ruled the program unconstitutional and guilty of racial profiling, according to the *Daily News*.

Hopefully, Philadelphia and other cities that have adopted this unconstitutional policy will follow in New York City’s footsteps and move toward repealing the program once and for all. The stop-and-frisk program has violated the rights of many innocent citizens and is a great risk to the safety and rights of minorities in urban areas.

Brandon Schmuck (bschmuck@) is a staffwriter for The Tartan.

# Dystopian future fast arriving as robots steal human jobs



Someone should tell the Robotics Institute at Carnegie Mellon to stop being so good at their jobs — or else we may lose ours.

As robots are becoming increasingly sophisticated and intelligent, they also increasingly encroach upon occupations that were once primarily performed by people. Last year, a research study from the University of Oxford found that robots may take over 45 percent of current American jobs within the next twenty years.

Though machines were once limited in capability and known for replacing menial, unskilled occupations in factories, robots today are armed with speech and pattern recognition, the extensive capacity to collect and store data, and lightning-

quick processing speeds. Those skills alone makes quite an impressive résumé, but moreover, robots have no tendency to show up to work late, demand a raise, or slack off on the job. It’s easy to see why companies are gradually replacing secretaries, bank tellers, phone operators, and logisticians by programming code and bringing in machines.

Robots are even being programmed to drive cars, write newspaper articles, babysit children, and yes, fight for the country. According to Popular Science, General Robert Cone revealed that the military is considering replacing a fourth of a unit of soldiers with robots and drones by 2030. In many ways, robots may make our lives more efficient. But what about the people who are doomed to lose their jobs?

Not to worry! As argued by Wired magazine, the coming age of automation will eventually create loads of new jobs, much like how the Industrial Revolution completely changed

economies around the world. For instance, we will surely need more psychiatrists to help all the people that will become depressed over their unemployment.

However, at least in the short-term, automation seems to be destroying more jobs than it is creating. Schussel family professor of management at the MIT Sloan School of Management Erik Brynjolfsson argues in *The New York Times* that because digital labor is a substitute for human labor, employment can no longer rise along with increases in productivity.

Furthermore, America’s education system does not do nearly enough to prepare workers for a future economy in which highly skilled jobs, such as programming and engineering, will be more prevalent, according to Brynjolfsson. College is already becoming the new high school, and those who do not have the means to afford a university education are, at best, stuck working in low-wage

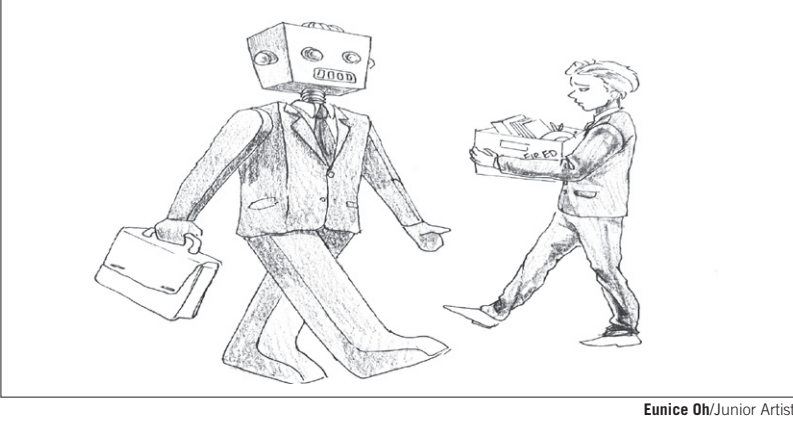
jobs, and at worst, left unemployed.

There is also a long-term problem looming over our heads: at some point in the future, machines will most likely surpass humans in intelligence. The fundamental difference between the machines of the Industrial Revolution and the machines of the future is that robots might eventually replace humans entirely. While machines may make the economy more productive, what will happen

to humans when machines can do everything we can do, only better?

Thankfully, the time to swear allegiance to the robot overlords has not yet arrived, but it is important to note that technological advancement does not guarantee a better outcome for everyone, especially for those who cannot keep pace with it.

Xiyu Wang (xiyuw@) is a staffwriter for The Tartan.



# A PERSON’S OPINION

Compiled by Sara Remi Fields

The Tartan watched Super Bowl XLVIII. So we asked,  
**What was your favorite part of the game?**



Noah Goetz  
CS  
First-year

“I like the game. It reminds me of home.”



Lauren Zito  
Psychology  
Sophomore

“The commercials.”



Hernando Vidal  
ECE  
Junior

“Bad puns referring to the name as in superb owl.”



Maggie Davis  
Decision Science  
First-year

“Eating good food and watching football!”



Yeshar Hadi  
Materials Science and Engineering/Physics  
Sophomore

“Having people explain to me what’s going on.”



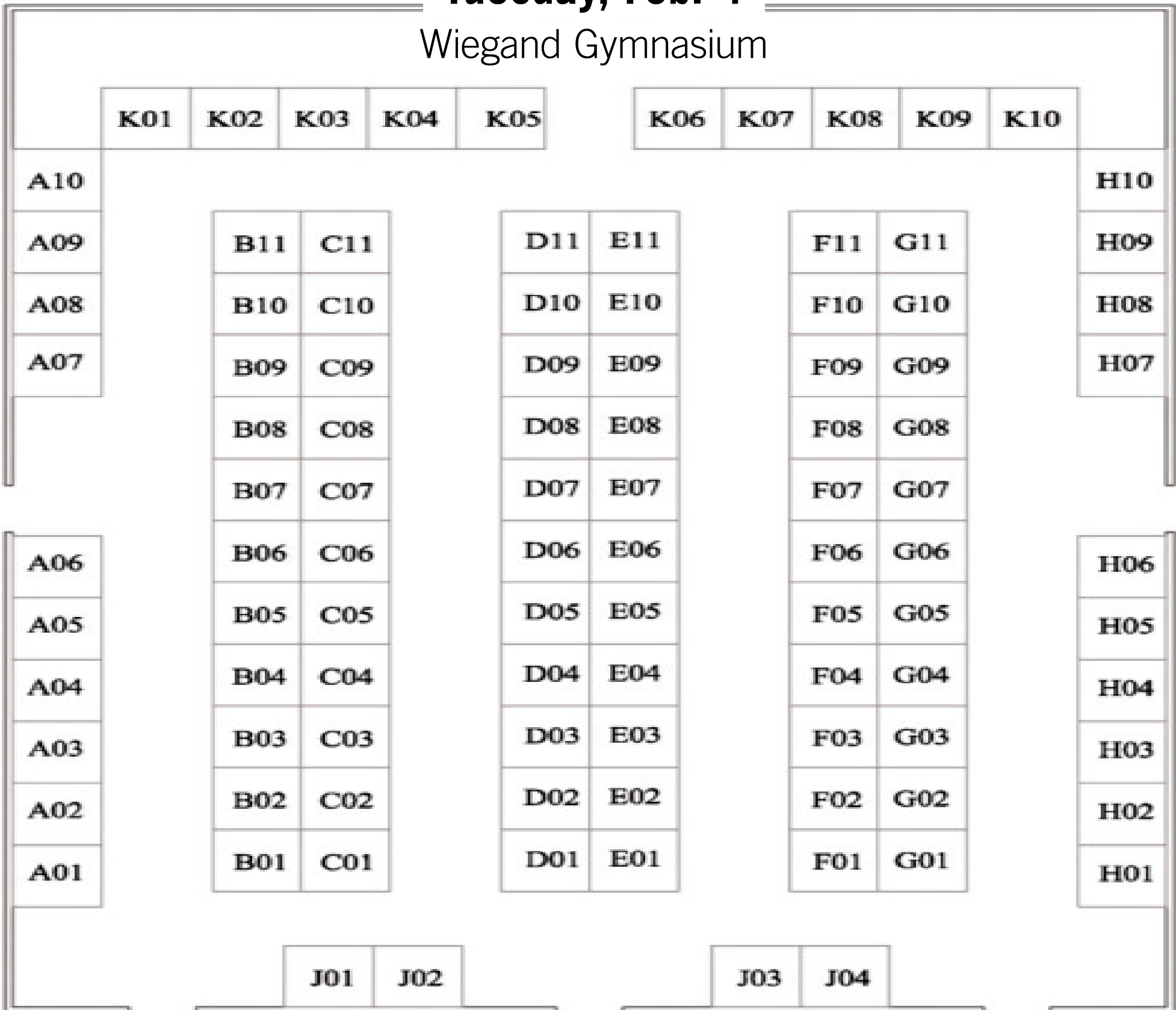


# Employment Opportunities Conference 2014

Tuesday, February 4 — Wednesday, February 5

## Tuesday, Feb. 4

Wiegand Gymnasium



Map and booth information courtesy of the Career Center

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F05	Anki, Inc.	E04	GoDaddy
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D02	Daily Thermetrics	C11	IBM Corporation
A07	eBay Inc.	B06	IMC Financial Markets
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K05, K06	Medallia, Inc.	F07, F08	Intel Corporation
D01	National Security Agency	G09	Jut, Inc.
K08	Piazza	G02	Lutron Electronics
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B07	The Mathworks, Inc.	E08	MIT Licoln Laboratory
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D11	Amazon.com	K07	Raytheon Company
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H02	CustomInk	G05	Twilio, Inc.
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K02	Duetto Research	A09	UPMC
D03	Dwyer Instruments, Inc.	E11	Vallourec & Mannesmann
J03, J04	Facebook	D07	Venmo
C05	Factset Research Systems Inc.	J02	VMware
D08	Fino Consulting	G06	WillowTree Apps
H09	Fusionio	G11	Wolverine Trading, L.L.C.



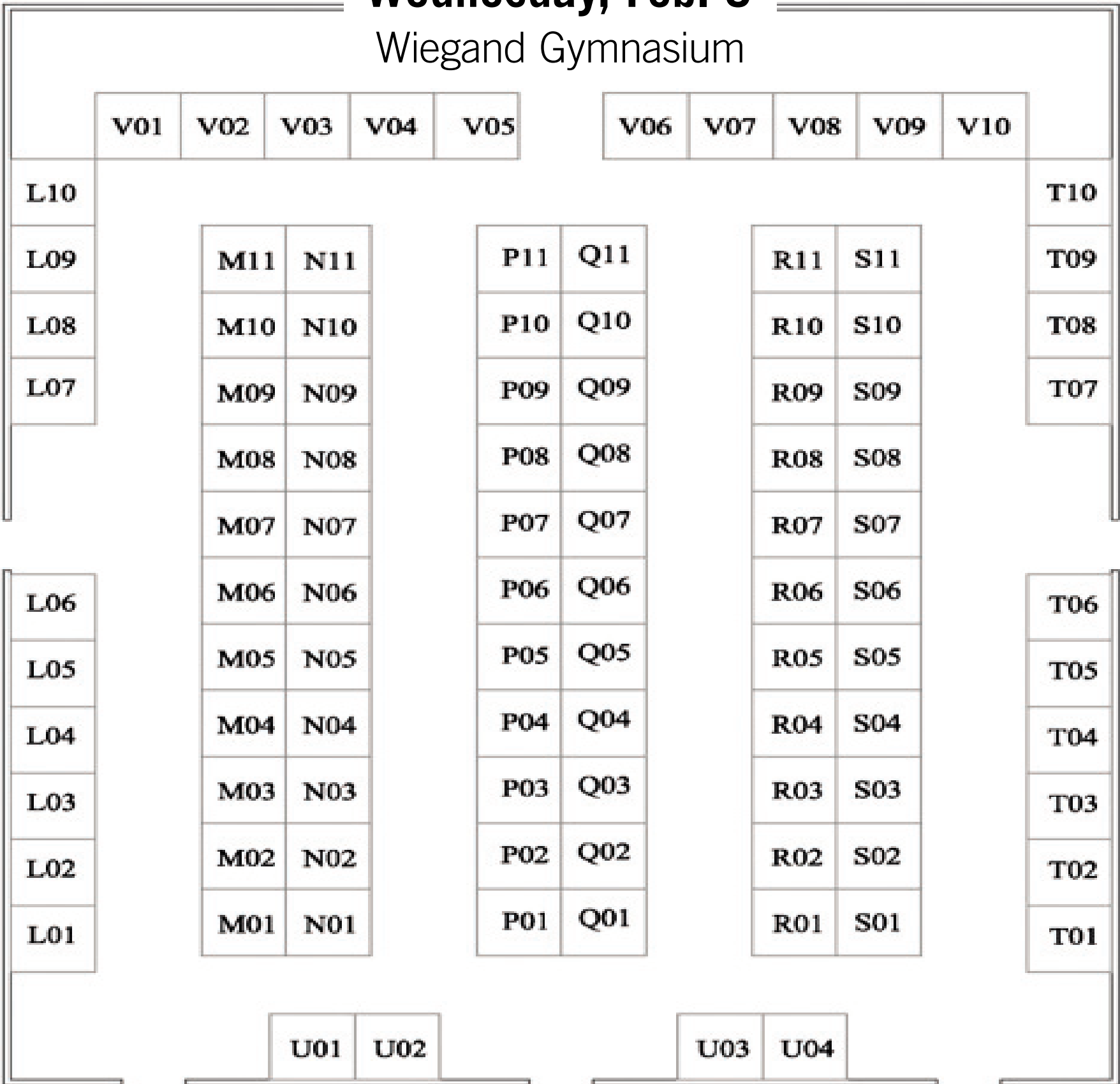


# Employment Opportunities Conference 2014

Tuesday, February 4 — Wednesday, February 5

## Wednesday, Feb. 5

Wiegand Gymnasium



Map and booth information courtesy of the Career Center

### Booth and company index

<b>M10</b>	Agilex
<b>R05</b>	Anki, Inc.
<b>L02</b>	ASML
<b>M01</b>	athenahealth
<b>S01</b>	Audible
<b>N03</b>	Autodesk
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<b>R08</b>	Battelle Memorial Institute
<b>P10</b>	Bechtel Marine Propulsion Corporation
<b>P11</b>	Bechtel Plant Machinery, Inc.
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<b>R11</b>	TripAdvisor L.L.C.
<b>V02</b>	Trunk Club
<b>U01</b>	Urban Teacher Center
<b>P09</b>	U.S. Navy
<b>P06</b>	Veris Group, L.L.C.
<b>L09</b>	Vertica, an HP Company
<b>N10</b>	Visa Inc.
<b>L10</b>	Wayfair
<b>R03</b>	Wealthfront





# Employment Opportunities Conference 2014

Tuesday, February 4 — Wednesday, February 5

## It’s never too early to search for your dream job at the EOC

**NIVEDITA CHOPRA**  
*Junior Staffwriter*

If you walk into the University Center Tuesday and Wednesday while taking the warmer route to class, you may feel out of place amongst an exceptionally well-dressed crowd, the likes of which are rarely seen on campus outside of the Tepper School of Business. It’s that time of year again: various companies are here this week for the Spring Employment Opportunities Conference (EOC), the semester’s largest career fair that will take place in the Wiegand Gymnasium in the University Center from 12–6 p.m.

### You’ll never know if you don’t take the plunge.

If you’re an underclassman, chances are that you’re not going. Perhaps, you intended to go, but are now having second thoughts, given the number of jobs that go to upperclassmen. On the other hand, you may be going, but mainly for the swag — free

stuff, for the uninitiated. Here are some better reasons to go to the EOC as an underclassman.

#### Nothing to lose

Take a moment to sit back and think about your dream job. I bet there will be at least one company at the EOC where you can get that job, or do something related that’s equally exciting. This semester’s EOC is one of the few events at which you’ll have absolutely nothing to lose by talking to recruiters. Your passion may even impress them enough to land you that dream summer job! You’ll never know if you don’t take the plunge.

#### Preparation for following career fairs

If you’re firmly convinced that there’s no way that the company of your choice will hire a freshman or sophomore, here’s a more practical reason to go to the EOC. Going to the EOC this year is good preparation for your following years at Carnegie Mellon. Attending this semester will allow you to feel what it’s like, so that you know what to expect as an upperclassman. Simply walk up to the compa-

ny that you’re eyeing for a job in the future, and chat with the recruiter. Ask about the company’s required qualifications and interview process, so that you know what they’re looking for and can be better prepared for the following year, when you’re in the running for a job there.

#### Small booths hold much opportunity

While you’re at it, check out some of the smaller booths that none of the upperclassmen are going to. Chatting with the recruiters there is less stressful — sometimes even fun — and can definitely boost your confidence.

And remember, they’re hiring too. So if they offer any opportunities you’re interested in, go for it! The odds of getting that job are substantially higher and the company probably pays more than traditional summer employers.

So, hunt out your nicest formal clothes and be prepared to join the crowd of well-dressed students at the EOC. Draft a quick résumé — or update an existing one you have— and print out a few dozen copies. Make a name tag, be sure to dress nicely, and get ready to go!

## How to look snappy: knock the employers’ socks off

**SHWETA SURESH**  
*Tartan Alumna*

When it comes to making a good first impression, appearance matters. Carnegie Mellon students have a reputation of not caring too much about (supposedly) trivial things like attire. But at job fairs, recruiters are judging students not only by their résumés but also the color of their suits.

With this in mind, it is imperative that students try to look polished and conservative. Finding the right heels or the perfect tie is as important as formatting a résumé.

#### Women

Since the dress code for the conferences is business formal, women should stick to a conservative suit or skirt in black, navy, or gray. Wearing a suit jacket is a must, or you will end up looking too casual for the event. Also, try to avoid wearing lacy or silky camisoles under your jacket. A crisp shirt in a solid color is a much better option — not only is it a safe, conservative bet, but it also looks smart.

When it comes to styling, all attempts should be made to create a clean and polished

look. Hair should be tied back neatly in a pony tail or pinned back so that it doesn’t fall on the face. Nude pantyhose are a must if you are wearing a skirt suit, and even if you are wearing a pant suit, wear thin, nude socks.

When it comes to accessories, the choice of shoes is an important one. Don’t pick the stylish, open-toed heels you would wear to a night out. Instead, go with a sensible pair of pumps. A quick tip: Make sure you are comfortable in your heels. Job fairs involve a lot of standing and waiting in lines, and you don’t want to be doing all of it with sore feet. Add some simple jewelry to make your look more elegant and attractive. Stay away from large, chunky necklaces and long, dangly earrings. Find simple studs and a small pendant that suit your outfit and you’re good to go.

#### Men

A business suit is also a necessity for men. While colors like black, navy, and gray will all work, men can also impress in a pinstriped suit. A white shirt is the safest bet, and it is important to make sure the shirt cuffs are close

to one-half of an inch longer than their jacket sleeves.

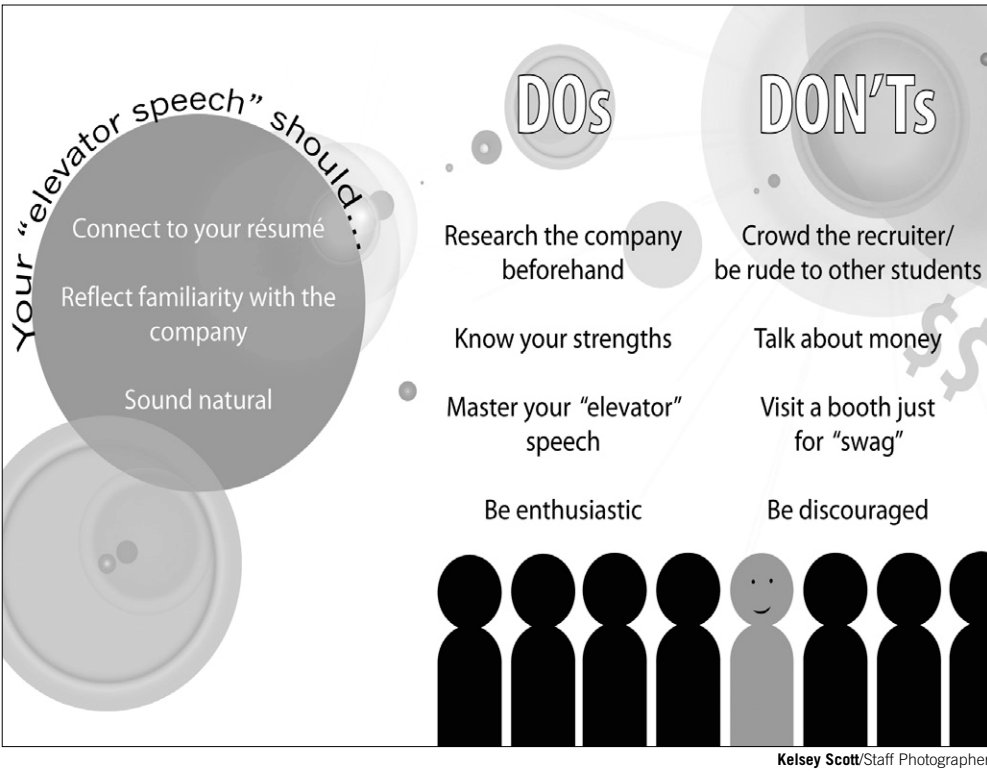
A special feature of the men’s look is the tie. Remember: The tie is supposed to serve as an accessory, not an attention-grabber; leave your Homer Simpson tie at home and wear something more suited to the occasion. Additionally, if this is your first time tying a tie, practice a few times before the day of the conference.

YouTube has some good tutorials that can prove useful. Make sure your tie is not too long and hanging below your belt, or too short and stopping above it.

It’s important to keep in mind that even though you may have put the perfect interview outfit together, all of it will amount to nothing if you are not confident about your appearance.

While adhering to the dress code and smartening up your attire are essential, remaining cool and confident about yourself is even more important.

*Editor’s note: This article was run in a previous issue. It has been edited to fit in the space available.*



Kelsey Scott/Staff Photographer

## Confidence, research, motivation: tips to properly prepare for the EOC

**LINDSAY ELLIOTT-FOOSE**  
*Special to The Tartan*

If you plan on attending the Employment Opportunities Conference (EOC) this week, you must remember four things: do research, come prepared, be confident, and just go. The EOC has some amazing opportunities and you need to shine in the crowd of 2,000 other nervous students in order to take the best advantage of them. Here are some easy ways to make the most of the EOC.

#### Do your research

Look at the list of attending companies on TartanTRAK. Navigate to the EOC in the “Events” tab and use the “Advanced Search and Search Agent Creation” option to search companies by position type, industry, and what type of citizenship they accept. Check what positions your target companies are offering.

There is a lot of information available about the 160+ companies attending the EOC. Take advantage of it. Check out what positions they are offering on TartanTRAK or on their own websites. You don’t necessarily need to pre-apply to these positions, but know their titles and necessary skills.

See if any of your target companies are holding information sessions. These can be great opportunities to learn more about the companies and their positions, as well as to network with the recruiters.

Go to the Career and Professional Development Center in the days before the career fair. Often there are workshops and résumé review sessions. Why not get advice from the experts?

#### Come prepared

Print your résumé ahead of time to avoid technical issues or long lines at the printers. Practice your elevator pitch, a 30–45 second introduction that includes your name, choice of study, and what position you are interested in. Also include one or two past experiences or current interests that relate to a specific company, and why you wanted to talk to the company.

Bring some extra paper to write notes on after you finish talking to a recruiter. Use these notes to follow-up with the recruiter, or to add relevant points to a cover letter or personal statement.

Dress professionally, but comfortably. Dress code is officially business casual, meaning you shouldn’t wear jeans or t-shirts, but you likely don’t need to wear a suit either. Be sure you’re wearing comfortable shoes and that your outfit is comfortable in the often overly-warm environment of the EOC. Avoid aggressive cologne or perfume, and it’s always a good idea to pack a toothbrush, hairbrush, and lint-roller in an EOC kit for the day.

#### Be confident

Recruiters come to Carn-

egie Mellon because the students here are some of the smartest, most talented and innovative recruits they can find. Act like it! Too often, students don’t represent their level of skill and hard work to a company. Be sure to make the most of this first impression. Don’t be shy about selling your skills and accomplishments.

Don’t be afraid to tell a company you would really like the job.

There is little space for coyness in today’s job market. Avoid being pushy, but feel free to ask if they are holding interviews on campus or asking for more contacts to network with.

Be conscious of the non-verbal cues you give. Try to avoid texting while waiting in line, stand straight and confident when speaking with recruiters, and be sure to maintain eye contact.

#### Just go!

With over 140 companies looking to talk with students, there is no reason to skip the EOC! Some students may get interviews and offers immediately following the fair, others can gain valuable networking contacts, and still others learn more about their own interests and possible industries to consider.

*Lindsay Elliott-Foose is the Lead Career Peer Mentor at the Carnegie Mellon Career and Professional Development Center and one of the teachers for the “How To Get A Job” StuCo.*

## Preparing the best résumé

**ZANETA GRANT**  
*Special to The Tartan*

When going to the EOC, it is important to have a strong résumé to make you stand out from all of the other candidates. Here are some short, informal guidelines for writing a résumé.

#### Header

In the heading, your name comes first, and you want that to be the most prominent part. Make it noticeable, under 40 point font, and either left-align or center-align it. A nice, bold name in a formal serif will suffice. The address at which you receive most of your mail, as well as a phone number and email address, should also be in the heading. If you have a personal website, list it there as well.

#### Education

The education section is where to put relevant intended majors or minors, expected graduation date, and the name and location of your school. Once in college, you should try to avoid placing your high school on the résumé. You can include your GPA if it is high given your

current major — especially if you are a Dean’s List honoree. If your GPA is poor, leave it off — if they really want to know, they’ll ask.

#### Experience

Here is the trickiest and most important part of your résumé. When listing experiences, you should choose the ones that connect skills to the job’s qualifications. However, don’t copy full-length sentences word for word from the job advertisement.

What you should do is try to articulate your skills in a way that sounds similar to the skills the employer is looking for in a candidate. Eliminate use of first-person if possible, and don’t forget to use active verbs when listing the tasks your job entailed.

You should also try to use short bulleted lists to make it easier to scan the information. And stay concise — no one wants to read eight paragraphs about your retail experience.

#### Activites

In some cases, your activities might even be more relevant than your actual work experience, and should

thus be boldly and centrally placed. You should try your best to list your most relevant activities. For example, if you are applying for a web design internship, list related activities: copy writing, search engine optimization, or visual design experience. In terms of activities which are not related to the position, it is important to highlight activities you can actually speak about, not clubs where you attended a single meeting. As always, either cut out the irrelevant information, or find a way to tie it into the way you sell yourself.

#### Skills

The skills section is where you advertise any skills that haven’t been addressed in the other sections. Be sure you are actually advertising real skills, not generic qualities that anyone can claim.

List languages you speak and languages you code. List a hobby or two that may be something an interviewer can connect with and better understand you as a person.

*Editor’s note: This article was run in a previous issue. It has been edited to fit in the space available.*



Contributing Editor Jonathan Carreon and sophomore mechanical engineering student Anna Mirabella modeled appropriate EOC attire last year.



Kate Groschner/Contributing Editor and Kelsey Scott/Staff Photographer





# Tartan basketball teams have a weekend of mixed results

**CARL GLAZER**  
*Senior Staffwriter*

It was an up-and-down weekend for Tartan basketball with both the men and women's teams going 1-1 in University Athletic Association play against New York University and Brandeis University.

The Friday doubleheader started with the women taking on the Violets from NYU. It was a rough opening for the Tartans with several turnovers in the first few possessions. It took over three-and-a-half minutes for Carnegie Mellon to score their first points, and even that took two bad turnovers from the Violets.

Senior guard Jacquie Shaw scored four quick points around the seven-minute mark to bring the game to a more respectable 6-9, but quickly picked up her second foul and was forced to the

bench. Junior guard Gabrielle West picked up some of the scoring slack with Shaw on the bench, eventually tying up the game at 12 points with eight minutes left in the half.

Shaw then took the lead for the Tartans with a driving layup followed quickly by a West jumper to extend the Carnegie Mellon lead. The teams traded baskets through the rest of the half, and the Violets were able to tie it up, but never had quite enough momentum to overtake the Tartans.

Coming out of halftime, NYU fired up, hitting seven of nine shots during a 20-2 run that looked to put the game out of reach.

The Tartans, however, were not to be denied and went on their own 15-0 run led by sophomore forward Liza Otto, finally taking back the lead with under six minutes to play on a jump shot by sophomore

guard Lindsay Poss.

The two squads kept trading leads for the next few possessions before the Violets pushed the lead to six with just over two minutes left to play. The Tartans responded, and freshman center-forward Lisa Murphy, who was shut out in the first half, scored four quick points to bring the game back with under a minute to play.

The Tartans took the lead for good on a putback by Shaw with 25 seconds left. NYU had a chance to take back the lead but missed two free throws with 15 seconds left, all but ensuring a Tartan victory, 71-68.

After the game, Shaw said, "Our UAA season got off to a slow start, but we're really happy about our win... and we know it's an indication of how well we can play."

After all the excitement of the women's game, the men

looked like they would deliver more of the same, with the game starting off even with the teams trading baskets and fouls. The game was tied at 15 midway through the first half before NYU pulled out to a double digit lead.

Coming out of half time, the Tartans kept attempting a comeback, but weren't able to cut the lead back to single digits until there was only 1:29 remaining in the game, and by then it was too little too late with Carnegie Mellon falling, 79-65.

On Sunday, the men started off the doubleheader against Brandeis University.

Freshman forward Jack Serbin dominated the game from start to finish, scoring nine of the Tartans first 12 points as they jumped out to a quick 12-6 lead. The Judges battled back and took a small lead with just over 11 minutes

left in the first half.

The teams were even down the stretch and tied at 41 at halftime, Serbin leading all scorers with 17 points.

Out of half, Brandeis took a slight lead before senior guard Asad Meghani scored seven unanswered points to put the Tartans back on top.

The Judges refused to go away and took the lead again with 8:36 remaining, only to have Serbin rattle off another three shots to given the Tartans a four point lead. The lead shrunk to one before senior forward Rob Mohen hit a free throw to push it to its final resting place at two.

Brandeis had a chance to tie it up, but Serbin flashed his defensive skill by blocking a shot with only two seconds left, helping to guarantee a Carnegie Mellon victory, 77-75.

Similar to Friday game, the

Tartan women played a game of runs exchanging a 10-1 run by Brandeis for a 9-0 run of their own to take the lead with under six minutes to go in the first half.

Shaw continued her scoring ways, at one point making eight straight points for the Tartans to help them take a 30-27 lead into half.

The Tartans' eventual downfall came on the glass, with the Judges dominating the offensive boards, leading to 10 second-chance points for them in the second half alone.

Carnegie Mellon had a five-point lead late in the second half, but the Judges finally took the lead for good on a free throw with 3:23 left.


The women's team moved to 11-7 on the year and 2-5 in UAA play, and the men improved to 10-8 overall and 3-4 in league play following this weekend's games.



The women's and men's basketball teams faced off against the NYU Violets. Sophomore Liza Otto (left) shoots as the Violets play defense.



Jason Chen/Assistant Photo Editor



## Summer Employment at Carnegie Mellon: Teaching Assistant and Residential Counselor Jobs in the Pennsylvania Governor's School for the Sciences

Undergraduate summer employment at Carnegie Mellon University is available with the Pennsylvania Governor's School for the Sciences (PGSS). The PGSS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Counselor appointments are available in the areas of biology, chemistry, computer science, physics and mathematics. Academic duties of the TA/Counselor include assisting with lecture and lab courses and mentoring team research projects. Counselor duties of the TA/Counselor include living in the same dormitory as the PGSS students, ensuring that students adhere to the PGSS disciplinary rules, providing tutorial help in the academic program, and arranging and conducting social activities.

Applicants should have finished their sophomore year by the start of the program. Preference will be given to applicants with strong academic records and strong social skills. Prior experience with PGSS or a similar summer program is preferred, but not required. Further information is available at the PGSS web site: [www-pgss.mcs.cmu.edu](http://www-pgss.mcs.cmu.edu).

**Stipend for five-and-one-half week period:**  
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Applications are available from the PGSS Office in DH A301 or may be downloaded (pdf format) from the PGSS web site: [www-pgss.mcs.cmu.edu](http://www-pgss.mcs.cmu.edu)

Contact the PGSS Program Office at (412) 268-6669 or e-mail [pgss@cmu.edu](mailto:pgss@cmu.edu)

**Application Deadline: March 1, 2014**  
(Applications may be accepted after the deadline until all positions are filled.)



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# Sports

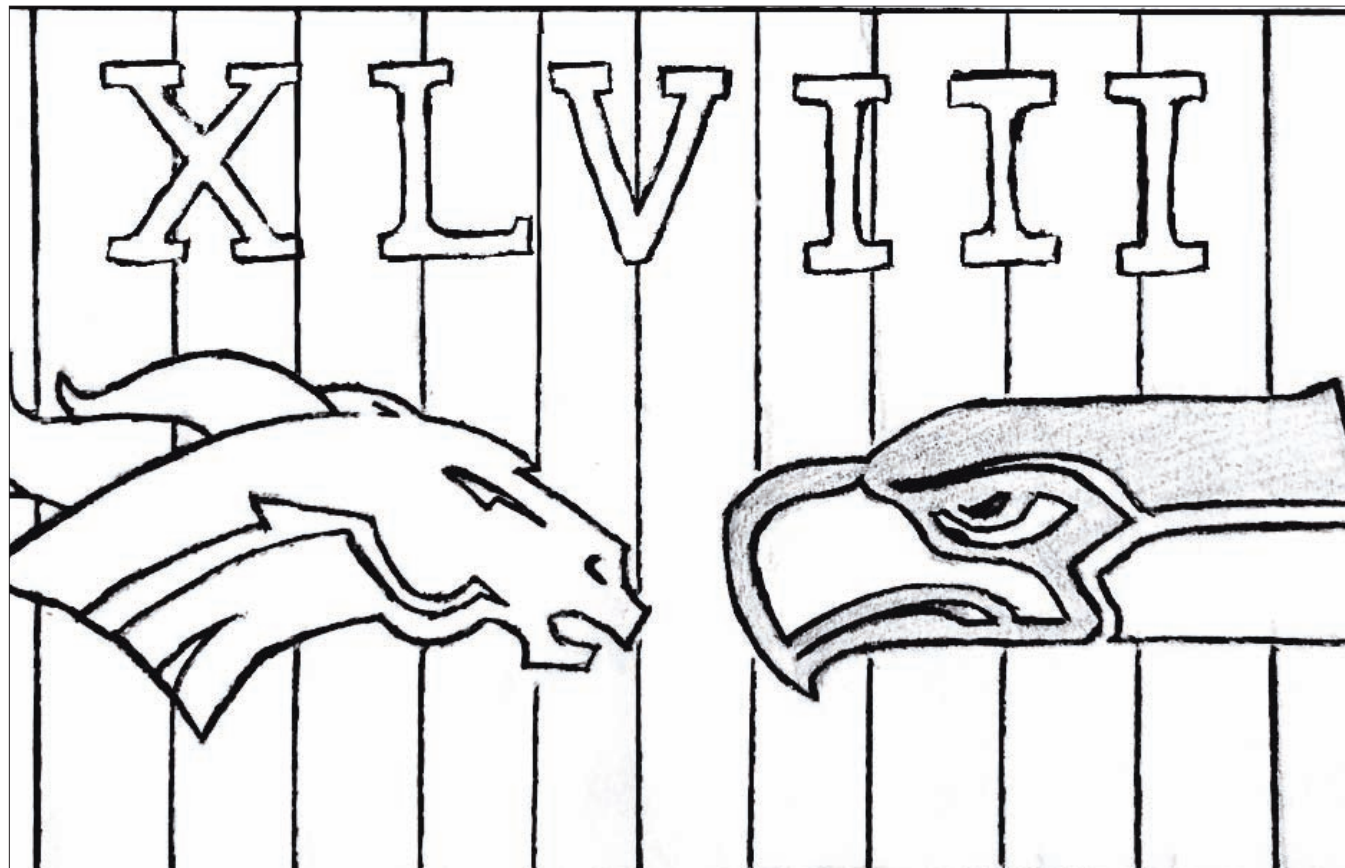
## Seattle Seahawks defeat Denver Broncos for first Super Bowl win

**CARL GLAZER**  
*Senior Staffwriter*

From the opening play of Super Bowl XLVIII, it was clear that last night was just not going to be the Denver Broncos’ night. National Football League (NFL) MVP and Denver Broncos quarterback Peyton Manning couldn’t corral the snap, which launched over his head and into the end zone for a Seattle Seahawks safety. This was just the beginning of a night of mistakes for the Broncos as the Seattle Seahawks clearly got the better of the hyped matchup between Denver’s No. 1 offense and Seattle’s No. 1 defense.

While the final score of 43–8 makes it look like Seattle’s offense was lighting up the field, it was really the Seattle defense and special teams that was responsible for this large outpouring of points. Not including the safety, Denver had four other turnovers which set up second year quarterback Russell Wilson and the Seattle offense in fantastic field position, setting them up for 21 points off of turnovers. This trend included a 69-yard interception return for a touchdown by linebacker and Super Bowl MVP Malcolm Smith.

While Smith may have won the official MVP title, the most valuable squad on the field was clearly the Seattle secondary, nicknamed the Legion of Boom (LOB). From the opening Bronco pass play, the LOB



Alison Chiu / Junior Artist

made it nearly impossible for Manning to get anything going through the air. Seahawks safety Kam Chancellor finished the game with nine tackles, including the tone-setting leveling of Denver wide-out Demaryius Thomas on the first Broncos pass attempt, to go along with an interception.

The Seattle defensive line, while not really showing up on the stat sheet, definitely showed up in the game. Seattle speed rushers Cliff Avril,

Michael Bennett and Chris Clemons made the usually stout Denver offensive line look shaky, constantly getting pressure on Manning and altering many of his throws, including a tipped pass by Avril that led to the Smith pick six.

Thomas, Manning, and the rest of the Broncos offense actually had a record-setting offensive performance in the Super Bowl, but it did not translate to the scoreboard. Manning had the most com-

pletions — 34 — in Super Bowl history with Thomas setting the record for most receptions in the big game with 13.

For Seattle’s offense, the name of the game was consistency. Wilson did his best to protect the football and made timely plays with both his arm and his legs to keep the ball moving down the field. Partially due to the fantastic field position created by the defense, the Seahawks were only forced to punt once, and only

turned the ball over on downs twice when attempting to run the clock out at the end of the game.

The only truly explosive plays from the Seahawks offense came from wide receiver Percy Harvin. Acquired from the Minnesota Vikings for a first round pick in the off-season, Harvin battled injuries all season, playing under 50 plays for Seattle before the Super Bowl. But Harvin quickly showed his worth on the

Seahawks’ second play from scrimmage on a quick 30-yard run that was nearly broken for a touchdown. Harvin also helped put the game well out of reach with his kickoff return for a touchdown to start the second half.

The biggest surprise in the game — other than the complete domination by the Seahawks — was the utter lack of a running game by either team. Harvin was the leading rusher for both teams with 2 runs for 45 yards.

Both teams had strong rushing games coming into the season, with Broncos running back Knowshon Moreno and Seahawks running back Marshawn Lynch running for over 1,000 yards during the season. Many experts were expecting this game to be a run-heavy game, but with the better than expected temperatures, no precipitation, the early Seattle lead, and Denver forcing Wilson to beat them with his arm, neither back really got going.

Overall, this game was not the exciting Super Bowl many hoped it would be. There were exciting plays and fancy moves, but all drama was gone by the first half. If not for the advertisements and the star-studded halftime show, I’m sure many viewers would have turned off the game at halftime. But even when one part of the viewing trifecta doesn’t live up to expectations, the other two can carry the weight on their own.

## Knicks disappoint fans, still have time to turn it around



Small forward Carmelo “Melo” Anthony has been an important player in the Knicks’ up-and-down season.

Courtesy of Keith Allison via Flickr

**ZEKE ROSENBERG**  
*Staffwriter*

After the Brooklyn Nets traded for power forwards and centers Kevin Garnett and Paul Pierce in the off-season, adding to an already-talented core, the New York Knicks were supposed to progress from an exciting season that yielded a No. 2 seed in the East Conference and a trip to the conference semifinals.

Instead, injuries and the peaking Indiana Pacers derailed the Knicks’ dream year. Few predicted the joyless abyss that would become the first half of this season’s incarnation of the Knicks.

The only notable roster changes from last year were the losses of retired point guard Jason Kidd, now coach of the Nets, and power forward Chris Copeland to the Indiana Pacers, as well as the trade of three-point specialist Steve Novak to the Toronto Raptors for center Andrea Bargnani, and power forward and center Amar’e Stoudemire’s actual appearance on the court.

However, this roster seems like a huge regression for what

is basically the same team.

The Knicks have a lot of things working against them. One thing that always has to be noted with the Knicks is that the team is poorly managed. Players are handed awful contracts for lengthy periods, draft picks are shunned for aging talent, and without the huge draw of the best market in professional sports, this team would probably be sold or absorbed by the National Basketball Association (NBA) after years of bad results and little reason to care.

Unfortunately, New Yorkers are stuck with this stinker of an organization pulling together nothing of note from 2000–10. This recent run of success was an anomaly, a case of stars wanting to play in New York rather than the Knicks actually doing something to create a good team.

The result was a very talented and poorly constructed team with disappointing, early playoff exits in consecutive seasons. This bad management is one of the first reasons the Knicks are struggling so much this season.

This poor administration

causes three big issues. The first is that the Knicks are perpetually capped out and cannot respond to legitimate team needs, making it easier for other teams to figure out how to beat the Knicks from year to year.

The second issue is that Jay-Z’s Creative Artists Agency (CAA) has basically taken control of the Knicks’ basketball operations, causing silly basketball moves like giving small forward J.R. Smith (more on him later) a huge raise and signing his brother.

The third issue is that players never really develop into the stars they’re supposed to become, and these disappointing results yield sad basketball stories like guard Iman Shumpert, a player who was supposed to be a star and regressed mightily this year due to poor coaching and frustration with trade rumors. These three issues have hampered the Knicks greatly in different ways and all contribute to this disaster of a season.

The lack of attention paid to key problems with the Knicks last year — basically, the defense behind rim-protecting

center Tyson Chandler — was predictably a huge problem for the Knicks. When Chandler was lost to a leg injury early in the season, the Knicks went on a disastrous nine-game losing streak, putting them in a huge hole going forward.

The defense last year was an unmitigated disaster. The Knicks could not stop anyone, and there is no way to win a basketball game if the other team scores at will.

This issue was compounded by an awful offensive scheme from coach Mike Woodson, which basically boils down to passing to small forward Carmelo “Melo” Anthony and standing still while he tries to score by himself. To his credit, he’s put together a stellar season despite running what seems like infinite isolation plays.

Poor point guard play from Raymond Felton and an injury to point guard Pablo Prigioni have caused ball movement to be a huge issue for the Knicks, probably contributing to all of the isolations.

Carmelo is clearly a top-five talent in the NBA and has been incredibly effective from mid-

range over the course of the year. His problem, as always, is that he is ineffective going to the basket and doesn’t play defense. It’s not a safe bet to build an entire team around a player whose bread and butter is the midrange shot — a usually very inefficient way of scoring — and absolutely no help on offense.

With a consistently one-dimensional offense and little in the way of defense, it becomes more obvious why the Knicks are struggling: They’re playing to their weakness, and they’re taking no steps to help cover these weaknesses.

The team’s big off-season acquisition was draft bust power forward Andrea Bargnani, known as an awful rim protector and rebounder, further compounding the Knicks lack of defense without really diversifying the offense.

In fairness to Bargnani, he has played very well, but he still has not clicked defensively, and protecting the rim is a huge hole behind Chandler, who is of almost no use on offense. With bad personnel and bad schemes, winning was never a likely outcome.

One player who was supposed to help the Knicks defensively was shooting guard and small forward Shumpert.

He played very well in the playoffs and, compared to other Knicks, was a defensive wizard. The key phrase here is “compared to other Knicks.” His defense can get lazy and he watches the ball a lot instead of paying attention to who he is guarding.

Offensively, he’s not useful for much any more besides three-point shots. Shumpert’s regression might be attributable to frustration with trade rumors earlier in the season, but that does not change the fact that he is having a significantly worse season than he did the previous year.

The Knicks’ stubborn refusal to trade him at the beginning of the year turned out to be a missed opportunity. Shumpert may be good one day, but not for the Knicks. There is no system for developing players into stars on the Knicks. With no first-round draft picks until 2019, the Knicks probably

understand this problem.

Speaking of regression, Smith, a key contributor last season, is having a terrible season. When on the floor, Smith has been missing shots at a stunning clip, shooting 37 percent and chucking 12 awful shots per game. That unimpressive record only happens when he’s not getting fined for untying opposing players’ shoelaces or getting benched for missing meetings. In games Smith has missed, the Knicks have been excellent, beating the Miami Heat and the Dallas Mavericks.

The Knicks had an okay first five games of the season while Smith was suspended for violating the league’s illegal substance policy. Smith, playing upwards of 30 minutes a game, went from barely advantageous to a huge drawback this year.

In addition to his shooting deficiencies, Smith continues to hog the ball and play awful defense. His shoelace-untying and pot-smoking also comes in addition to his affiliation with the CAA, which he abused to force the Knicks into keeping his brother, point guard Chris Smith, on the roster despite not being a NBA-caliber player.

J.R. Smith’s regression is

probably the most apparent

way in which Kidd’s retire-

ment hurt the Knicks. Kidd

consistently put Smith in a po-

sition to score, which inflated

Smith’s stats noticeably. The

missed shots this year have

piled up and made the Knicks

way worse for their efforts.

Though it’s not comprehen-

sive, the coaching and person-

nel problems facing the Knicks

show that the lofty projections

for this team were probably

more of an overestimation of

the talent on the roster rather

than a reasonable prediction

of mediocrity.

The Knicks should be able

to turn their season around,

but the team’s poor manage-

ment is a bad omen for future

results.

The horrible Eastern confer-

ence means they should

be a playoff team, but in the

Eastern Conference, that’s not

really anything to hang one’s

hat on.



## **Astria Suparak**

A look through the former Miller  
Gallery curator's career • B8

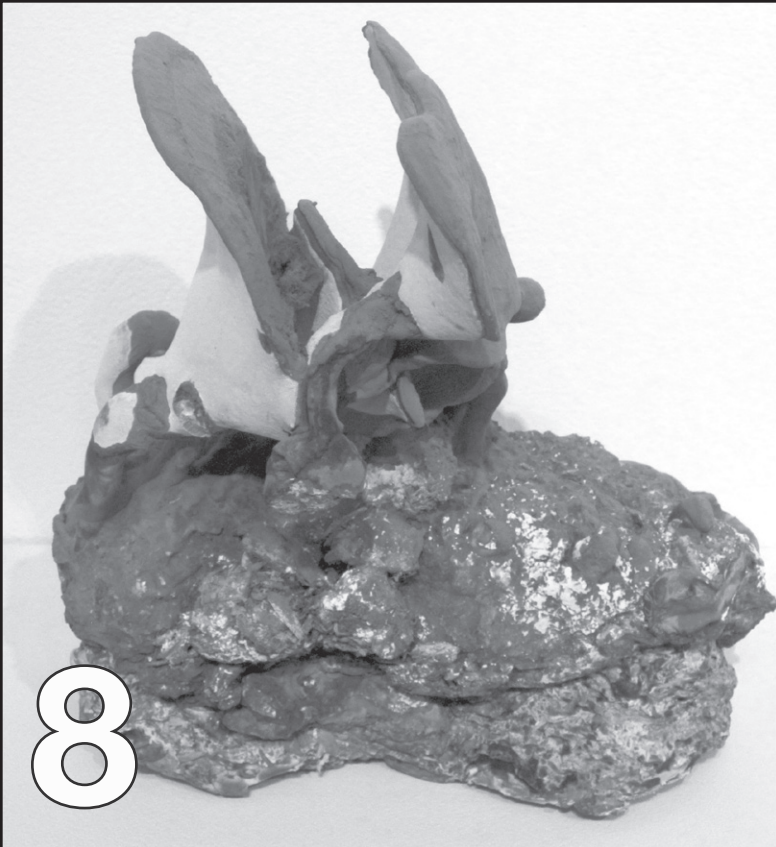
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# Coven sputters at final episode

## *American Horror Story* ends an unfulfilling third season

*Warning: This article contains spoilers from the episodes “Go to Hell” and “The Seven Wonders” of American Horror Story: Coven.*

Looking at the track record of FX’s *American Horror Story* season finales, one expects the finale of the miniseries’ third season to disappoint. The season one finale ended almost like a comedy, while the second season covered several years in two episodes. *American Horror Story: Coven*’s finale, “The Seven Wonders,” is no exception, concluding what was ultimately a mediocre season.

The third season of the show started off strong with intriguing characters like slave torturer Madame Delphine LaLaurie (Kathy Bates) and voodoo queen Marie Laveau (Angela Bassett). Both characters are based on real people who lived in New Orleans during the 1800s, and their feud promised an unprecedented tension for the series. LaLaurie had tortured Laveau’s lover, and in return, Laveau buried LaLaurie alive until she was dug up by Fiona Goode (Jessica Lange), the Supreme witch of the coven.

The season faltered when characters began to die only to be brought back to life by swamp witch Misty Day (Lily Rabe), who had the power of resurgence. No death felt final, and there were too many to make any death feel significant.

Co-creators Brad Falchuk and Ryan Murphy seemed to turn the season around with the conclusion of LaLaurie and Laveau’s stories in a shared hell in the second-to-last episode, “Go to Hell.” Two other characters seemed to definitively die in dramatic murders in the penultimate episode, and Fiona’s daughter, Cordelia (Sarah Paulson), promised for a strong finale with the announcement that the witches of the coven would compete to be the next Supreme.



Courtesy of djandyw via Flickr

While the episode was a let down as a whole, characters such as Madison Montgomery (Emma Roberts) had satisfying story endings.

However, the chaos of “Go to Hell” was replaced by a much quieter finale when the show eschewed a fight to the finish among the potential Supremes. The true Supreme was determined halfway through the episode, and standout witch Myrtle Snow (Frances Conroy) unnecessarily asked for her own death. The competition also seemed cut short. The witches competed in a 20-minute string of unimpressive tasks, like pulling candles across a table using telekinesis and making the others slap themselves. There were no direct confrontations of power or deadly outbursts.

Despite the lackluster finale, the episode had several fantastic moments, such as when the witches played tag by teleportation, only to end the game with the death of a character. Characters like Madison Montgomery (Emma Roberts) and Misty Day had satisfying conclusions to their stories, although one of their conclusions may not have been deserved.

Misty Day’s hell was the most striking scene of the episode, in which she repeatedly had to cut through a living frog in a biology classroom. All potential Supremes descended into the depths of hell as part of their competition to see if they could come back to the living.

Madison’s initial refusal to bring a witch back to life, as well as her abuse of Kyle Roberts (Evan Peters) during the mind control task, solidified her bad intentions in a pleasingly terrifying way. The answer to the question, “Who will be the next Supreme?” was even answered with a deserving character, although the reveal was not as dramatic as the creators promised it would be.

Looking back on what was sure to be a five-star season, *American Horror Story: Coven* failed to deliver a cohesive storyline, with the female leads — witches and mortals alike — attempting to kill each another in one episode before reconciling their differences in the next for apparently no reason. The ability to bring characters back to life took away the fear of death that was consistently present in previous seasons. But despite its downfalls, the season provided viewers with some of the miniseries’s best characters — especially LaLaurie — and reintroduced actresses that starred in the first season but were absent from the second, including Taissa Farmiga and Jamie Brewer.

While the season didn’t offer the thrill of previous seasons, it drew in enough viewers to justify a fourth. Early rumors report that the circus is coming to town.

**Braden Kelner** | Editor-in-Chief

## Advice for awkward people

About killing varmints and EOC jitters

**Dear Matt and Ryan,**

**The entire time I've been living in my house I've seen rats or other small rodents on the floor of my bedroom. However, at some point in the past week of single-digit temperatures, some kind of fiercer varmints have invaded and, after a night of unseen bloodshed and dreadful noises, some kind of new hellbeast — I think they're opossums — have moved in and replaced my lovely, quiet rats. They're obnoxious and I don't like them. The landlord came by and left us some traps, but it's too late for that. They've practically taken over the house. What can I do?**

**Sincerely,  
Plague Of Small Somethings Under Mattress, Knife Introduction Looking Likely, Eager, Ready**

**Dear POSSUM KILLER,**  
First, let us preface this by saying the smart thing to do is just to stay the course and take the critters out one by one with the trap. But there are other options. You could rip up your floorboards and physically grab them. You could go to Japan, where high in the mountains, there is a sword blessed by the spirits to smite small unwelcome beings. Or you could shrink yourself down and slip beneath the floor yourself, befriend them, and trick them into leaving. Good luck!

**Unless, of course, they're actually hellbeasts, Matt and Ryan**

**Dear Matt and Ryan,**

**The Employment Opportunities Conference (EOC) is this week and I'm freaking out and totally underprepared, but I need a job and I don't know what to do. Please help me.**

**Sincerely,  
Actually Having Heart Hardships**

**Dear AHHH,**  
Okay. Calm down. First of all, do you have a résumé written up? If not, then you should. It's really easy, and if you need some extra help, go to the Career and Professional Development Center (CPDC) for walk-in hours or just to grab a pamphlet. As soon as it's done, print a bunch of copies ASAP. You don't want to be waiting at the printer on the day of the EOC. Next, do some research on the companies that'll be there and figure out who you'd truly be interested in working for. This will also come across when you're talking to the recruiters, that you've actually learned a bit about their companies. Step three is to dress up. You should go for a full suit, but if you only have a nice shirt, tie (for guys), and pants you can rent a sports coat from the CPDC. Finally, just get out there and do it. Talk to people, show your passion, and make them interested in you. You go to Carnegie Mellon. You're smart. Even if you have to fake it, put on an air of confidence.

**It's a scary thing, but you're not alone, Ryan and Matt**

Need advice? Send queries to [advice@thetartan.org](mailto:advice@thetartan.org).



# Sondheim's *Company* pleases the crowd

## Quirky musical comedy provides lighthearted commentary on marriage and love

On Jan. 23, a chilly night in downtown Pittsburgh, the city's Cultural District was bustling with enthusiastic theater patrons. Musical *Wicked* satisfied expectations with a sold out Benedum Center, musical comedy *Judge Jackie Justice* played at the CLO Cabaret, and, at the O'Reilly Theater, locals gathered for the premiere of the Pittsburgh Public Theater's (PPT) latest production: Stephen Sondheim's *Company*.

A musical comedy as colorful as its advertisement campaign, which currently paints the Pittsburgh skyline, *Company* is a staple of musical theater and a masterpiece of the Sondheim repertoire. The story features three single girls, five married couples, and their 35-year-old single friend, Robert, who has some inhibitions about marriage. Throughout the show, the married couples teach Robert everything they think he should know about married life. In essence, the show is a commentary on marriage and how it affects people, told by quirky characters as they make their journey through everyday life. *Company* is an experience that leaves each member of the audience with something different to take away. Perhaps this fact is the essence of the show's genius.

The PPT, as usual, has produced a stellar piece of theater. With this production of *Company*, Ted Pappas, PPT's producing artistic director, and the creative team have captured Sondheim's vision in a complete and satisfying package.

From the moment the audience enters the charming O'Reilly Theater, the show's exciting atmosphere is evident. The set, designed by James Noone, is a modern two-story Manhattan apartment with a few sofas and a liquor cart. The set is simple and intimate, yet enticing and theatrical. The stage has a symmetrical layout, with two hallways leading backstage and two staircases adjacent to the hallways, which converge seamlessly to form the second-story balcony. Above this balcony, a series of stylized windows and rectangular screens that extend far above the stage floor and stare down at the audience.

One exciting feature of this production is the graphics and videos projected on the screens above the stage. Short clips of bustling Manhattan streets and images of the famous New York City skyline appear at different points of the performance.

These graphics and videos bring an ingenious addition to the scenic design and ensure that the show's setting is always alive.

Throughout the performance, new set pieces enter the space through a large door center stage or through the hallways. The seamless set changes and extra details add to the atmosphere of the show.

Hidden below the stage is the orchestra, directed by F. Wade Russo. Sondheim's music is a major aspect of this production and requires an all-star orchestra. Thankfully, the orchestra delivers Sondheim's score in all its zany splendor.

Of course, the acting and singing in this production is fantastic. The cast, assembled by casting company Cindi Rush Casting, could not be a better-suited band of actors. Each scene introduces a new character with amusing quirks and an infectious personality. Robert is played by Carnegie Mellon alumnus Jim Stanek (CFA '94), and his fine acting and lovely singing voice carry the show successfully. Sarah (Nancy Anderson) is one of this production's most memorable characters. In one of the earliest scenes, her comedic banter with Harry (Benjamin Howes) had the audience roaring with laughter.

Courtney Balan's rendition of "Getting Married Today" is one major highlight. Darren Eliker (CFA, '92) gives a colorful portrayal of Larry in his scene with Joanne, played by Judy Blazer. Blazer's performance of the iconic tune, "Ladies Who Lunch," does not disappoint.

*Company* lives and breathes through its large cast of characters. The PPT has assembled a stellar cast of actors in every respect. Each actor brings something unique to this production and contributes to its overall success.

The characters are completed by their costumes, designed by Martha Bromelmeier. The men wear business-style attire and many of the women wear floral dresses and skirts, but each costume is accented in some way with pastels. This subtle addition of color adds to the life of the piece.

At the end of Thursday's performance, the audience rose to its feet with applause. The diverse crowd of patrons ranged from theater-going elderly couples to lyric-mouthing teenagers, yet all seemed to be moved by this production. *Company* offers something for everyone.

The PPT's production of *Company* is a true success. Coherent artistic design, an unmatched cast, and an extremely well-communicated version of Sondheim's musical represents another win for the PPT.

*Company runs through Feb. 23 at the O'Reilly Theater. To learn more about the show, visit [ppt.org](http://ppt.org).*

**Zachary A. Mendez** | Staffwriter



Courtesy of Pittsburgh Public Theater





# CMU students launch Kickstarter campaign

*Cradle* features innovative combat controls and detailed world to create an immersive experience

In the upcoming PC and Linux game *Cradle*, you are an outcast on the run. Black tendrils follow closely behind, covering the land in a blanket of shadows. Your journey has taken you to the Cradle, a forgotten realm associated with free will and creation. The god of this realm, Aderyn, has tasked you to return the Cradle to the known world. In return, your survival is ensured and humankind will once again experience free will — something that was stolen from them eons ago.

Mojo Game Studios, an independent game studio based in Pittsburgh and founded by Carnegie Mellon students, is weaving together an open-world fantasy action game with a focus on skill-based combat and self-driven exploration. Founder and lead designer Hank Zwally explained “[I] was getting tired of seeing the same games come out over and over. I wanted to be the change in the industry I wanted to see.” After creating a demo at Carnegie Mellon’s Game Creation Society, Zwally and a few other key members founded Mojo Game Studios to further develop *Cradle*.

## Combat

If a player wishes to survive, nothing but a mastery of the combat and movement system will suffice in *Cradle*. Using the mouse, the player must aim the cursor to connect attacks. Left and right clicks influence the direction of melee swings. Additionally, *Cradle* uses a method of fluid movement that will allow 360° movement, similar to console controller analog movement, with conventional WASD and mouse controls. Animations are responsive to what actions were taken and where they occurred. A chop to the head will obviously play out differently than a hit to the groin. Such features are lacking in most mainstream games, and *Cradle* hopes to innovate combat by going the extra step.

*Cradle* aspires to reflect a player’s intent within the game. To enable that, *Cradle* gives the player many character choices and allows extensive interaction with the environment. There are five starting classes (arcanist, druid, ranger, paladin, and swordsman) with combat specializations that make every experience individualized. Different classes interact with the environment in unique ways. A ranger may climb trees for higher ground, while a paladin might smash through a tree to get a foe. A player can then pick and choose among an assortment of weapons to suit a unique play style. Do you like hitting hard? A heavy weapon may be your best friend. Are you a pyromaniac? A player can even augment a weapon so that it is always on fire. But the enemies found in *Cradle* are no pushovers, and resources are limited. Skill, along with smart decisions, lead to victory.



Courtesy of Mojo Game Studios

In *Cradle* — which is currently under development pending the results of a recently-launched Kickstarter campaign — players are tasked with returning the Cradle to the known world to return freewill to humankind.

## Exploration

Open-world games are popular because they allow players to take the game at their own pace. A player can rush through a game or decide to stop and smell the roses. The world of *Cradle* is crafted to evoke feelings of wonder and wanderlust. Five distinct environments, ranging from the overgrown Titanwood forest to the ruined Port Bayou city, give the player plenty of space.

“The Cradle itself is wild and forgotten,” lead VFX artist and current Carnegie Mellon senior fine arts major Nathan Trevino explained. “[The] architecture and environment has mixed up in a sometimes disgusting, sometimes gorgeous way. We have elements of our art direction that hint at the world before.”

But the world is not just eye candy. Plants can be picked and brewed. Environmental puzzles lay in the open, waiting to be solved. Inventory does not pause the game, healing items are carried on an avatar’s body, and even character selection has been built into the in-game world.

A common trend in open-world games is to have quests that reward the player for completing certain activities. However, these quests often feel like checklists done simply to get a piece of loot. *Cradle* aspires to have a world that inspires activity and interaction. Environmental clues, mysterious items, scrawled notes, and other objects are placed in the world of *Cradle* to

lead players on their own paths. There are non-playable characters who may push the player toward certain directions, but *Cradle* promises that there won’t be any seemingly purposeless tasks.

## The Future of *Cradle*

As *Cradle* has been in development for over a year, the foundation for the game has already been laid. The game is in a playable state, though several concepts stated above are being worked on. The goal is to have 10 to 15 hours of gameplay on a speedrun, though the game could be as long as 50 to 100 hours if the player chooses to explore, according to the game’s creators. Mojo Game Studios hopes to distribute the game via Steam and their website. Potentially risky goals include multiplayer co-op, extensive voice acting, and console support.

Mojo Game Studios hopes to launch *Cradle* in the summer of 2016. In order to build a community of players, as well as secure the necessary funds, Mojo Game Studios has chosen to use Kickstarter. Kickstarter is a crowd-funding website that allows backers to make payments via Amazon toward projects. Backers are not charged unless the project succeeds and are rewarded for certain amounts. The catch is that there’s a time limit — *Cradle* has 17 days to raise \$350,000 or the project won’t be funded through Kickstarter.

**Angela Liu** | Junior Staffwriter



# Interview with pioneer light artist Erwin Redl

Redl sits down with The Tartan to discuss his recent *Structures of Time and Space* display

I had the opportunity to interview the Pittsburgh Cultural Trust Wood Street Galleries curator Murray Horne and artist Erwin Redl, the mind behind the *Structures of Time and Space* displays at the gallery. The series of large-scale light installations opened on Jan. 24 and will be on display through Apr. 6. The following is an in-depth look at the ideas behind the innovative display.

## Interview with Pittsburgh Cultural Trust Wood Street Galleries curator Murray Horne

### Q: What makes this display unique?

A: Erwin is a pioneer in the use of LED lighting for artwork and has been working with this medium for nearly 20 years.

### Q: How do you find it relates to other pieces you have curated?

A: It relates directly as the gallery is focused on new media artwork.

### Q: What part of the exhibit speaks the most to you and why?

A: “Twists and Turns” on the second floor gallery asks an interesting question: Is symmetry born out of chaos or vice-versa?

## Interview with artist Erwin Redl

### Q: How did you come up with the idea for this display?

A: The presentation of my work was driven by the unique spatial options at Wood Street Galleries. The galleries have two floors with the same layout, and both floors can be sealed from daylight. Murray Horne, Wood Street Galleries’ curator, selected two installations from very different periods of my career. “Speed Shift,” the LED-installation with sound on the third floor, was conceived in 2006. It has been shown in different versions in the U.S., Canada, Spain, and the Ukraine. “Twists and Turns,” the laser installation on the second floor, was conceived in 2012 and has never been exhibited before. Both installations are site-specific. Distinctive features of the exhibition space are being used to express the primary artistic idea underlying the installations. One of those features at Wood Street Galleries is that both rooms have an extreme elongated 4:9 floor plan ratio of length to width. Upon entering the space you are immediately confronted with the wide back wall with its super CinemaScope proportion which is hard to comprehend in one view. It evokes the same epic feeling as a wide horizon. Both installation set-ups refer directly to this primary spatial sensation.



Courtesy of anthony ko via Flickr

Erwin Redl’s main artistic mission in his large-scale light installations is to investigate how humans experience space and structure.

### Q: Why LED art?

A: Only the installation “Speed Shift” uses LEDs. “Twists and Turns” uses lasers reflected off acrylic plates. I prefer not to refer to my work as LED art. My main artistic investigation concerns the corporeal experience of space and structure. The choice of media is secondary. LEDs, as well as lasers, offer great means to delineate space in a very precise manner. Single color LEDs and lasers exclusively emit a single light frequency. Those precisely-tuned color frequencies make LEDs and lasers perfectly suited to exemplify the structural and proportional thinking fundamental to my work. The installations use the aesthetics of LED and laser technology with its single-point light source as a reference to the computer pixel and as the aesthetic link between virtual and real space.

### Q: What kind of professional or technical training do you have, and did it help you in creating this display?

A: I attended a polytechnic high school near Vienna, Austria, with a focus on furniture making, interior design, and architecture. After high school, I studied electronic music and composition at the University of Music and Performing Arts in Vienna. In 1993, I went to New York on a Fulbright Stipend to get an MFA in computer art at School of Visual Arts. I acquired a lot of the technical knowledge by working at several New York start-ups designing and programming interactive custom electronics after my graduate studies.

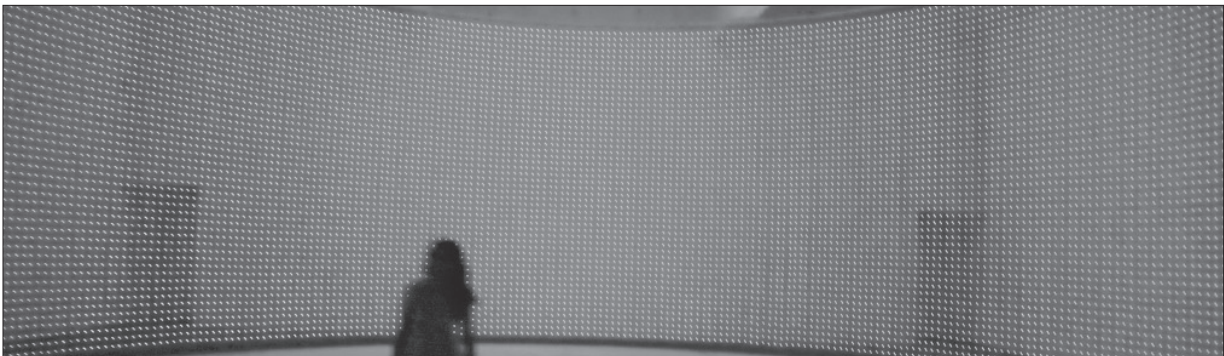
### Q: What would you like viewers to take away after viewing the display?

A: Both installations have a sense of calm and tranquility that is crucial in my work. Despite my abstract aesthetic language and the artificiality of the medium, the sensuality as well as corporeality of the created space is important to me.

### Q: What part of the exhibit speaks most to you and why?

A: What is most fascinating for me is how different the two installations are and how different the reactions of the audience was — very different from what I was expecting. “Speed Shift” on the third — with its cold, white LEDs and sound — seems to socially animate the audience. During the opening, it almost felt like a party room. People were extremely talkative and non-stop took pictures of themselves in front of the work. The second floor with the much darker “Twists and Turns” installation was extremely quiet, almost silent. I thought it would be different. I thought that the cave-like warmth of the second floor with red and blue lasers would generate a more active social space and the stark white light on the third floor would make people more distant from each other. It illustrates that the audience and the interactions between audience members become an active, often unpredictable part of my installations.

Jenna Bodnar | Assistant Pillbox Editor



Courtesy of Eli Carrico via Flickr

Erwin Redl has been working with LED lighting to create his innovative artwork for nearly 20 years.





# Twink’s latest album innovates dance music

*Happy Houses* uses minimalist technique and childish equipment to craft unique sound

What is dance music? Even though it has thoroughly permeated popular culture, the phrase “dance music” is nebulous at best. Does it have to be electronic? Does it need a drop? Can music still be called dance music if it’s rock, hip-hop, or country? Does dance music even need to have a definition, or does it just need to get people out of their seats? Does it even need to do that?

Even though the shapeless nature of dance music has sparked numerous arguments between purists and casual fans, it has allowed for an enormous amount of innovation. Since 2003, Mike Langlie has proven himself to be one of dance music’s most innovative producers with his musical project — the band Twink.

Using the sounds of a toy piano as his primary instrument, Langlie taps into the core of modern dance music to craft songs that have a universal appeal and prove that kitsch is not an inherently superficial novelty. On Feb. 10, Langlie will release his ninth album. *Happy Houses* is a collection of eight tracks that demonstrate Langlie’s intimate understanding of dance music.

It is easy to dismiss Langlie’s music as childish on first listen. It evokes such strong memories of early youth that it often begs comparisons to child entertainers like Raffi or Laurie Berkner. The plinky toy piano on lead single “Close to Home” brings to mind a trippier version of Mark Mothersbaugh’s score for *The Rugrats*. Even in parts where the toy piano is absent and a dubby bass wobble dominates the song, there is a sense of jubilation that only one with a toddler’s naiveté could experience.

While other notably kitschy songs like Ylvis’s “What Does the Fox Say?” or the “Bed Intruder Song” lose their luster and appeal after the novelty wears off, repeated listens to Langlie’s “Close to Home” result in an appreciation for its fantastic and tight arrangement. There is a natural ebb and flow in the instrumentation and song progression that legitimizes the use of the toy piano.

The accompanying music video is almost too surreal to explain. It can be best described as a house transplanting other miniature pastel-colored houses from their perches on urban walkways to the wilderness.

The video is nearly impossible to take seriously, but maybe that’s the point of *Happy Houses*.

With song titles like “Ostrich Hop,” “Gumdrop Glitter,” and “Crocodilly,” it’s clear that Langlie has little, if any, concern for being considered a serious musician. Instead, he concerns himself with channeling the simplicity and wonder of early childhood in his music. From the sublime weirdness of the synths and samples in “Chickaboo” to the windup-toy, percussive groove of “Frankentoy,” each song offers a unique perspective into Langlie’s mind.

It is impossible to compare Langlie’s music to music that is marked by its creator’s desires to be seen as a “real” music maker. Langlie’s aspirations are laid out clearly on *Happy Houses*, and none of them involve others’ perceptions of him. *Happy Houses* is a half-hour-long indulgence in the simple pleasure of creating music.

**Matt Mastricova** | Staffwriter



McConomy Auditorium, University Center

**Andie Park** | Staffwriter

## The Hunger Games: Catching Fire

Friday, Feb. 7 — 8 and 11 p.m.

Saturday, Feb. 8 — 8 and 11 p.m.

After winning the 74th Annual Hunger Games, hope and order seem to be restored when Katniss Everdeen (Jennifer Lawrence) returns to her district with fellow winner Peeta Mellark (Josh Hutcherson). However, the Capitol calls for Katniss to return and participate in the next Hunger Games to prove whether or not her love for Peeta is genuine. *The Hunger Games: Catching Fire* is a ferocious film that’s even more ruthless and action packed than its predecessor. Director Francis Lawrence heightens the tension and energy of the drama by creating a sense of imprisonment and cynicism as Katniss struggles for her freedom from the Capitol. *The Hunger Games: Catching Fire* is more intense and even better than the first movie in the series, with incredible performances and nonstop adventure.

## The Spectacular Now

Sunday, Feb. 9

8 and 10:30 p.m.

High school senior Sutter Keely (Miles Teller) is living the life and enjoying every minute of it. However, as Sutter starts to drink and party too much, his girlfriend dumps him, sending him into a drinking spree that results in him waking up on a lawn. Good girl Aimee Finecky (Shailene Woodley) comes to the rescue and what ensues is a budding friendship-turned-romance. Yes, it’s a coming-of-age movie, but don’t expect it to be full of teenage angst or a hackneyed search for identity. Written by Scott Neustadter and Michael Weber — who also wrote *500 Days of Summer* — and based on the novel of the same name by Tim Tharp, *The Spectacular Now* is full of whimsical charm and endearing performances.



# Nationally-noted Miller Gallery curator Astria Suparak let go from Carnegie Mellon

A retrospective look at the contemporary, interdisciplinary, and thought-provoking displays featured at the Miller Gallery during Suparak’s residence

by Sarah Moss-Horwitz | Staffwriter

Just as Carnegie Mellon isn’t a typical university, over the last six years the Miller Gallery has not been an average university gallery.

The Miller Gallery was founded to be a place to foster experimentation and research in many disciplines through the process of art making. The gallery exemplifies the inherently Carnegie Mellon philosophy of interdisciplinary research, studying how technology, culture, and innovation shape the present and future, through ambitious, creative projects.

During her time at the Miller Gallery, former director Astria Suparak transformed the gallery into an innovation space featuring interdisciplinary, cutting-edge, contemporary art, drawing from both the Carnegie Mellon campus and around the world.

In light of her removal, it seems fitting to look back at highlights from her tenure at the Miller Gallery, to remember the standard that she brought into the gallery with her programming. While Suparak connected Carnegie Mellon with the broader art world, in doing so she influenced and involved many students, professors, and thinkers by bringing contemporary art to them.

Suparak came to the Miller Gallery as an already-established, mid-career curator and artist. She studied drawing and art history at Pratt Institute on a full artistic



Jason Chen | Assistant Photo Editor

Astria Suparak’s final contribution to the Miller Gallery — the currently on-display *Alien She* — examines the Riot Grrrl movement of the ‘90s and its lasting impact on modern feminism.

merit scholarship and, during her time there, worked as the director of a weekly multimedia film series. Suparak began her curating career in her undergraduate years, working with distinguished contemporary art institutions in New York and internationally. By the time she obtained a master’s degree in museum studies at Syracuse University, she had already put together over 20 shows in New York and around the globe.

Suparak focused on exploring the meaning of creating a “forum for engaged conversations about creativity and innovation.” The gallery was successful because it pushed its own limits, expanding the definition of an art gallery into a dynamic space with it’s own ideas and perspectives. A gallery had to not just be a place for conclusive art pieces, but rather for artists to come together for the process of creating.

In one of her first exhibitions at Carnegie Mellon, Suparak transformed the Miller Gallery into a by-the-books city as part of the show *Your Town*. The exhibition was a reaction to the way in which corporate, mass-produced real estate, design, and commerce has transformed communities. The exhibit was a powerful

reflection on the broad issue of losing originality, heritage, and culture in a corporatized world and drew immediate response from the Pittsburgh art and activist community.

Continuing to play with the effects of capitalist culture on society, another exhibition called *Keep it Slick* highlighted the art-activist work of The Yes Men, a group that fights against the evils of corporate culture through satirical installation work.

Just as Suparak made a fast impression on Pittsburgh, she stretched outside of the traditional art spectrum to create a uniquely Pittsburgh exhibit called *Whatever It Takes: Steelers Fan Collections, Rituals, and Obsessions*. The show was unique — the first major art exhibition to take sports ideology seriously — filling the gallery this time with Steelers-everything, from the expected endless posters, shirts, and blankets, to the absurd poodles dressed fully in Steelers garb and an interactive installation of a Super Bowl. In addition to its popular appeal, the show was a meaningful exploration of what it means to be a fan, recognizing the value in unity through a ritualized cultural obsession.

In 2011, Suparak fully established the Miller Gallery’s place within the Pittsburgh art scene by organizing the 2011 Pittsburgh Biennial. Collaborating with many art institutions, including the Carnegie Museums and the Andy Warhol Museum, the exhibition highlighted art organizations connected to Pittsburgh as a way to generate a dynamic understanding of the artistic pursuits within the city. The brilliance of the exhibition was that it simultaneously created an opportunity for the art community in Pittsburgh while bringing recognition to the Miller Gallery and art at Carnegie Mellon.

Suparak’s work brought together artists, researchers, and intellectuals to explore ideas about social, political, environmental, technological, and cultural tensions within the world today. Large in scale and ambition, many of the exhibitions toured nationally and internationally. The Miller Gallery benefited tremendously from being known as the source of truly world-class exhibits and collaborations that went far beyond the narrow construct of a campus art gallery.

Working alongside the university’s overall goals to become more interdisciplinary, Suparak stretched the work of the Miller Gallery past the humanities and into



Kate Groeschner | Contributing Editor

In her years at the Miller Gallery, Suparak never varied from bringing in politically-charged exhibits. 2012’s *Imperfect Health* questioned whether healthcare is the responsibility of the individual or society as a whole.

science and technology. Recently, the gallery put on the show *Intimate Science*, guest curated by Andrea Grover, that revealed a world of artists whose medium is science and technology.

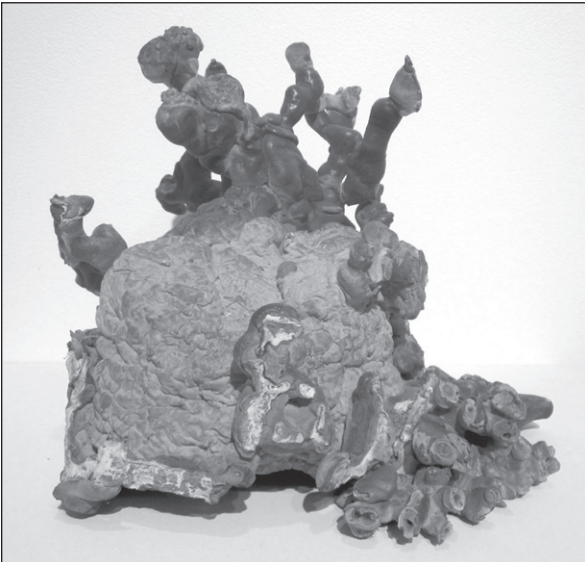
The work Suparak has done at Carnegie Mellon has not been left unnoticed. Noted press includes *The New York Times*, *Pittsburgh City Paper*, *The Huffington Post*, *Art in America*, FOX News, and ABC News among many others.

For Carnegie Mellon, the importance of Suparak’s work with the Miller Gallery was not only its role as a respected platform to showcase the innovative research of artists, designers, scientists and thinkers, but also to connect and contextualize the university community within the broader picture. To focus only on the work being done on campus, as remarkable as it is, devalues the gallery’s place in society.

For art students at Carnegie Mellon, the Miller Gallery has been a vital part of the School of Art. Sophomore fine arts major Emily Miller says of the gallery, “Most leading art schools in the country have some kind of gallery that aren’t just for student exhibitions and it brings it outside

artists which students can learn from, and it enriches the culture of the community of Pittsburgh... We need to be exposed to professional artwork and artists.” Ironically, while the rationale for the reorganization of the gallery was to provide more opportunities for students and faculty, Miller says that the change would do more harm than good: “The Frame gallery is already a place for students to exhibit their work so there’s no real reason to have the Miller Gallery to serve that role as well.”

Suparak’s time at the Miller Gallery set a new standard of creative collaboration, which future leaders of the gallery must work to live up to for the sake of the university’s reputation as a leader in contemporary art work and interdisciplinary research.



Daniel Tkacik | Tartan Alumnus

Suparak brought a diverse range of exhibits to the Miller Gallery such as 2012’s *Intimate Science*, which focused on artists that use science and technology as their medium.



# Madagascar is a wild, mysterious experience

Concurrent time periods, exotic settings, and family themes converge in modern play

A trip to see a play put on by the Quantum Theatre company is not the average theater-going experience. This Pittsburgh-based company finds different locations for each play it presents. “Our patrons think of it as an adventure finding the next venue,” said Stevie Herendeen, director of community relations for Quantum Theatre.

The Carlyle, the venue for the company’s current show, *Madagascar*, provides a more-than-appropriate backdrop for a story involving characters from a world of wealth and privilege. Artistic director Karla Boos said the location, previously a Union National Bank replete with marble columns and floors, “references the Greek Classical period, a luxurious place known to the world of people of privilege.”

The story centers around Lilian (Helena Ruoti), June (Melinda Helfrich), and Nathan (Larry John Meyers), three people whose stories are interwoven by the mysterious disappearance of Gideon, and whose interactions with him intersect in a certain hotel room in Rome at different times. Lilian is Nathan’s lover and the mother of twins June and Gideon (her favorite child). June, as Gideon’s fraternal twin, shares a special connection with him. Nathan, a friend of the family, was an economist like June and Gideon’s father Arthur, although Nate was not as revered. Lilian, June, and Nathan ponder the events leading up to the disappearance of Gideon in their respective time periods.

In addition to the concurrent time periods of each character, the manner in which the play is told also makes it unique. The audience learns the history of the family and the relationships between characters through a series of anecdotes. The language of the play paints a clear picture of the story without sacrificing its poetic tone.

“The play is very beautifully written, evocative, mysterious,” director Sheila McKenna said. “I wanted to avoid sentimentality but still honor passion. I wanted to respect the language without being too reverent. I like plays that don’t have a neat, tidy package for the director or the audience. I like that this play asks questions about patterns — why this? Why do we choose certain memories to hang on to?”

The play often reveals threads of patterns to unravel mysteries. June and Nathan often reference one of Arthur’s mantras — that if you look closely enough and pay attention, you can find patterns that connect people. This play models that idea perfectly, as it is a series of chosen memories in which viewers can find patterns to understand the story and formulate opinions on family, truth, and punishment. Helfrich, who plays June, said that she was attracted to *Madagascar* “[by] the complications and fallibility of memory. I



Courtesy of Quantum Theatre

*Madagascar* portrays family drama in a world of high class and privilege and runs through Feb. 16 at the Carlyle theater, which used to be a bank.

was interested in how different people’s memories of the same event don’t quite match up.” Helfrich, a Chatham University and Columbia University graduate who has been working with Quantum Theatre for her entire professional career, said she connected with her character June because “her voice is so clear to me. I can understand her struggle to connect to her mother.”

This production felt the touch of the Tartan — the costume designer, Lizzie Donelan, is a current master’s student in costume design in the College of Fine Arts, and the lighting director, C. Todd Brown, is currently an assistant teaching professor of lighting in the School of Drama. Donelan also worked on costumes for Carnegie Mellon’s productions of *The Crucible* and *Macbeth*. Brown has also designed the lighting for 17 other Quantum Theatre productions. Though neither Brown nor Donelan attended this performance, their colleagues only had glowing reviews of their abilities.

“Todd is wonderful,” said McKenna, who previously acted in a production for which Brown designed the lighting. “Todd is a master. He has beautiful ideas, and he’s very sensitive. He brought them beautifully to life.”

Helfrich agreed that she enjoyed working with the Carnegie Mellon affiliates. She said, “[Brown and Donelan] were fantastic — so professional. We, the actors, had a whole support team behind us making the production.” She said that connecting with the audience

was especially important in such an intimate setting. “I usually find a couple of people whose faces draw me in, but I really try to connect with everybody,” Helfrich said.

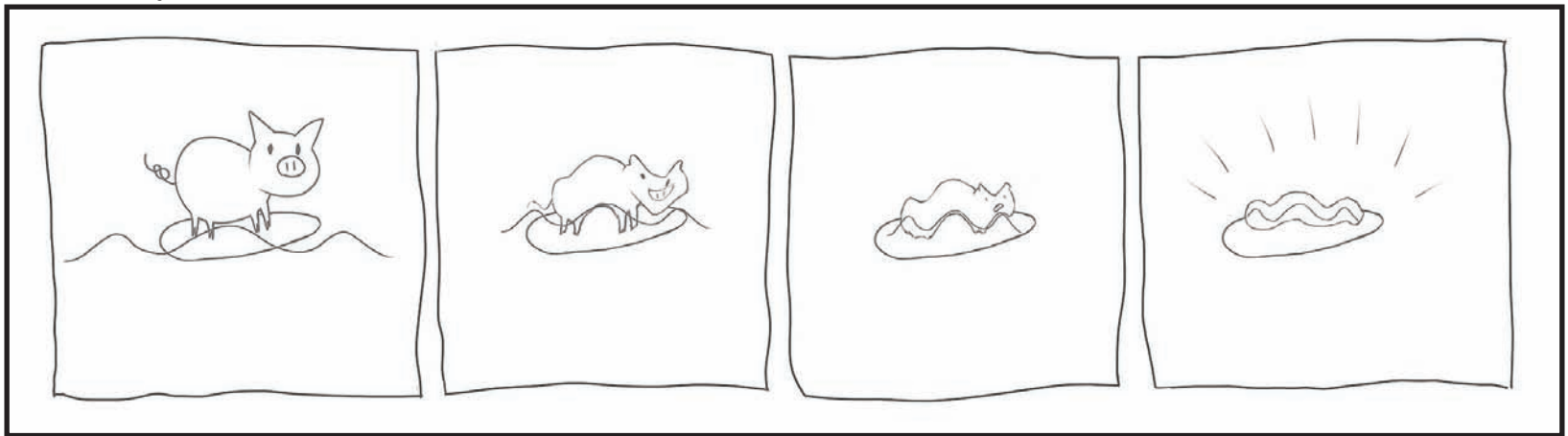
According to set designer Stephanie Mayer-Staley, “The location instantly spoke to all of us.” Mayer-Staley especially connected to the former bank because it was where she opened her first checking account. “We loved the antiquity and the architecture,” Mayer-Staley said. However, the cavernous marble venue also presented some problems to the production staff. “The biggest challenge was acoustics because of the marble. We used muslin to dampen the acoustics. I think it adds to the feel of the play — like an excavation site — because as you are watching the play, you’re revealing secrets, digging deeper.”

*Madagascar runs through Feb. 16 at The Carlyle in Downtown.*

**Jenna Bodnar** | Assistant Pillbox Editor







internalJoke@zoho.com

**Variety Hour - Animals can be Dangerous** by Paul Peng



paul1peng@gmail.com

**TartanHacks: Red Bull Gives You Wings** by Maryyann Landlord



mlandlor@andrew.cmu.edu





kan\_swetha@yahoo.com





Mad Lib Puzzle

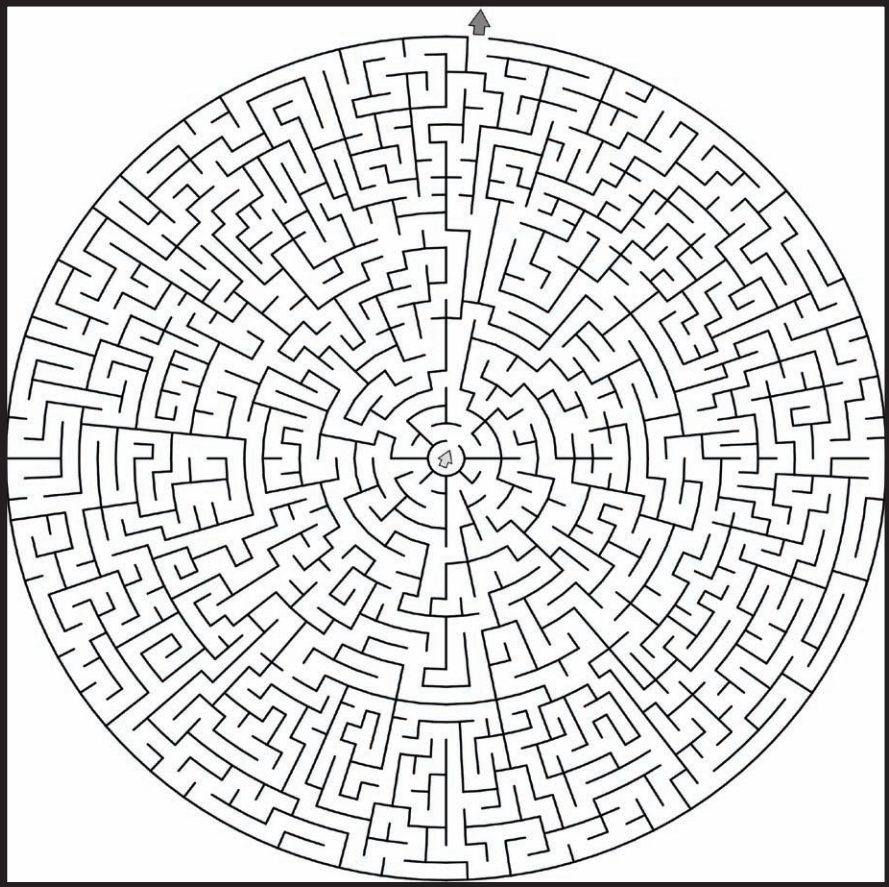
HAIL TO THE CHIEF!

THE PRESIDENT OF THE \_\_\_\_\_  
IS ELECTED EVERY \_\_\_\_\_ BY  
A GROUP OF PEOPLE CALLED THE \_\_\_\_\_.  
COLLEGE. EACH \_\_\_\_\_ CASTS VOTES IN  
A PRELIMINARY HEARING CALLED A \_\_\_\_\_.  
THROUGHOUT THE CAMPAIGN, THE CANDIDATES  
PARTICIPATE IN \_\_\_\_\_ AND  
\_\_\_\_\_. MANY PEOPLE TRY TO  
\_\_\_\_\_ THE OUTCOME USING  
POLLS AND STATISTICS. IN THE END, ONLY  
ONE PERSON IS SELECTED TO \_\_\_\_\_ THE  
COUNTRY AS \_\_\_\_\_ IN CHIEF.

Mad Lib courtesy of [www.madglibs.com](http://www.madglibs.com)

Fill in the blanks to create a story.

Maze Puzzle: Challenging Difficulty



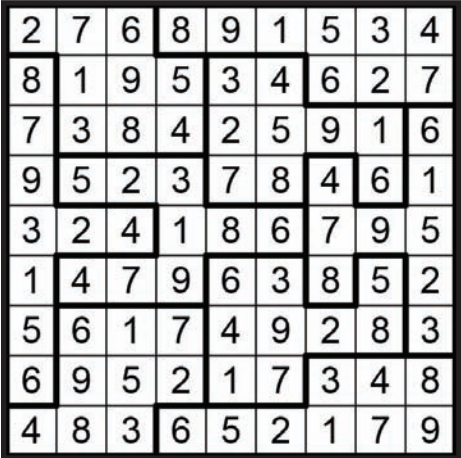
Kakuro courtesy of [www.krazydad.com](http://www.krazydad.com)

Start in the middle of the maze and find your way out.

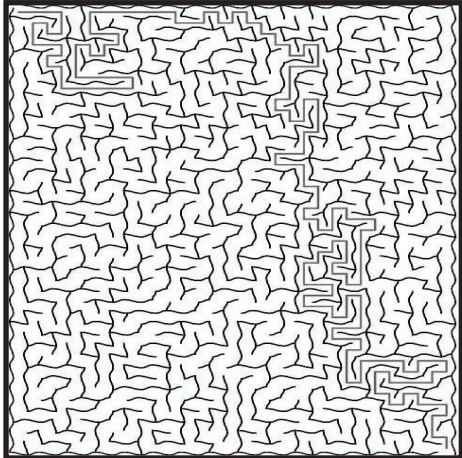
Solutions from Jan. 27



Crossword



Intermediate Difficulty



Challenging Difficulty



# Horoscopes

## aries

march 21–april 19

You will have a good opportunity to show your talents in your career and have success in your relationships with colleagues and friends. Don't be shy; assert yourself!  
Lucky Flowers: Carnation, Primrose, Alice Flower

## taurus

april 20–may 20

Be careful and prepare for unexpected troubles.  
Lucky Flowers: Orchid, Cactus

## gemini

may 21–june 21

You will make great achievements in your career. There might be some rumors floating, but if you're modest and honest, everything will unfold calmly.  
Lucky Flowers: Gladiola, Impatiens, Cockscomb

## cancer

june 22–july 22

Several things will require your attention. You should care more about the physical condition of yourself and family.  
Lucky Flowers: Bleeding Heart Vine, Larkspur

## leo

july 23–aug. 22

You will receive a lot of help from others, but make sure not to be too negligent of the tiny things.  
Lucky Flowers: Hydrangea, Pitcher Plant, Marguerite

## virgo

aug. 23–sept. 22

Your fortunes in all aspects will fluctuate, so they will require a great deal of care. When faced with difficulties, you should be strong to overcome them all.  
Lucky Flowers: Calla Lily, Jasmine, Marigold

## libra

sept. 23–oct. 22

If you work in the arts or creation, you will be lucky. But be careful not to be emotionally apart from your family due to work.  
Lucky Flowers: Rose, Oncidium, Cymbidium Orchids

## scorpio

oct. 23–nov. 21

Work hard and keep a low profile to avoid tricks of cruel people. You should be careful with your actions and words in daily life to be safe.  
Lucky Flowers: Snapdragon, Plantain Lily, Nerve Plant

## sagittarius

nov. 22–dec. 21

Be especially independent and achieve your obstacles on your own. Patience is virtue.  
Lucky Flowers: Chrysanthemum

## capricorn

dec. 22–jan. 19

Life will slowly get better and better. When you encounter difficulties or frustrations, handle them calmly and they will eventually disappear.  
Lucky Flowers: Cineraria

## aquarius

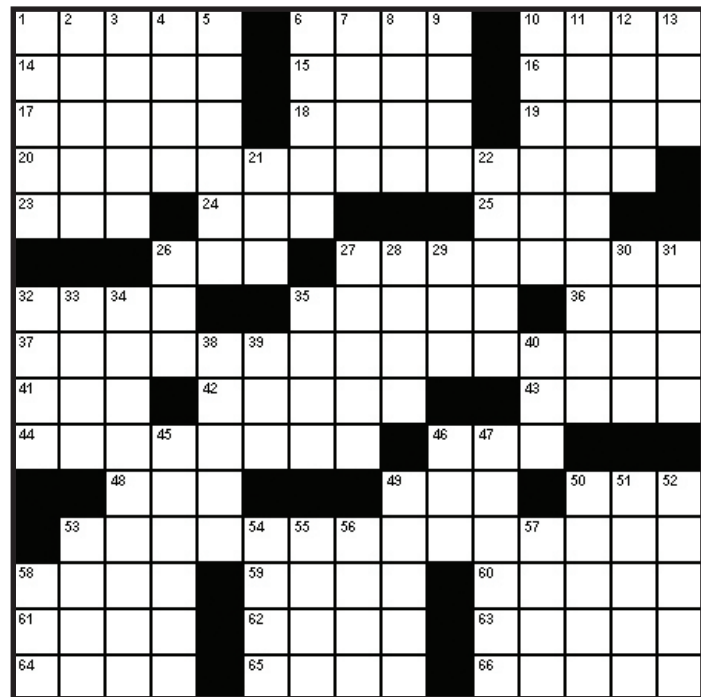
jan. 20–feb. 18

Be careful dealing with money matters with friends, relatives or colleagues.  
Lucky Flowers: Tulip, Evergreen, Peach Blossom

## pisces

feb. 19–march 20

There will be some ups and downs for you. Life may get stressful, but make sure you pay attention to the people around you.  
Lucky Flowers: Lily, African Violet, Lily of the Valley  
**Maryyann Landlord** | Comics Editor



Crossword courtesy of *BestCrosswords.com*

### ACROSS

- Boundary
- Sign of injury
- Sibilate
- Battery terminal
- Cheerio!
- French friend
- Tire (out)
- Brouhahas
- Annika Sorenstam's org.
- Forebrain
- Orch. section
- Calendar box
- Animation frame
- Director Howard
- Rude
- Soup with sushi
- Bendable twig, usually of a willow tree
- Rocky hilltop
- In spite of
- The loneliest number
- Full range
- Frozen treats
- Contrary
- Make another point
- After taxes
- Broke bread
- Average
- Inadequate
- ...\_\_\_ saw Elba
- Olive genus
- Circular
- It may be compact
- Trading center
- Bert's buddy
- Greek peak
- Unit of computer memory
- Duck with soft down

### DOWN

- Reindeer herders
- Inactive
- Engine
- Bad day for Caesar
- Shipworm
- Actor Keach
- Mediterranean juniper
- Riding
- Impetuous
- Hebrew liturgical prayer
- Undiplomatic
- Indication
- Poseidon's realm
- A Bobbsey twin
- Squirrel stash
- Line of seats
- Magazine copy
- Baseball glove
- Green shade
- Accent
- Energy units
- Queue before Q
- Actress Skye
- Austerity
- Resistance units
- \_\_\_ Kick Out of You
- Pitch
- Performed
- Bladder
- \_\_\_ glance
- Formal order
- \_\_\_ worse than death
- Strike repeatedly
- Army leader?
- U-Haul competitor
- "Exodus" author
- Grave
- Now \_\_\_ me down...
- Spanish muralist
- Singer Amos
- Tokyo, formerly





TUESDAY 2.4.14

**The Hold Steady.** Mr. Small's Theatre. 8 p.m.  
This Brooklyn-based rock and roll band will be bringing their unique brand of bar music to Mr. Small's. Tickets are \$14.

**Kevin Howard.** Backstage Bar at Theater Square. 5 p.m.  
This Pittsburgh-based jazz keyboardist will be playing a free show at the Backstage Bar. More information can be found at <http://trustarts.culturaldistrict.org>.

WEDNESDAY 2.5.14

**Wednesday Wine Flight: A Taste of Tuscany.** Cabaret at Theater Square. 6:15 p.m.  
This sample of Tuscan wines features a panel discussion, light appetizer fare, and dessert and coffee afterward. Tickets are \$35.75.

**Emancipator.** Rex Theater. 8 p.m.  
Trip-hop producer Douglas Applying will be performing his music with a live band. Tickets are \$15.

THURSDAY 2.6.14

**Joe Nichols.** Stage AE. 6 p.m.  
The country music star behind the Number One single "Tequila Makes Her Clothes Fall Off" will be bringing a roaring good time to Stage AE. Tickets are \$25.

**Amon Amarth.** Mr. Small's Theatre. 7:30 p.m.  
These death metal monsters will be blowing the eardrums of everyone at Mr. Small's. Bring your viking helmet.

**EOTO.** Rex Theater. 9 p.m.  
This live electronic duo forgoes pre-recorded loops in favor of creating music live onstage. Tickets are \$20.

FRIDAY 2.7.14

**The John McIntire Dangerously Live Comedy Talk Show.** Cabaret at Theater Square. 10:30 p.m.  
This comedic look at various political scandals features panelists from different sects of the world of government. Tickets are \$10 and can be purchased at the door.

**The Planets - An HD Odyssey.** Heinz Hall. 8 p.m.  
Manfred Honeck will lead the PSO in a celebration of Pittsburgh composers with NASA video footage accompanying the performance. Performances continue through Sunday, Feb. 9.

SATURDAY 2.8.14

**G. Love & Special Sauce.** Stage AE. 8 p.m.  
These chilled-out rockers will be grooving on some tunes at Stage AE. Bring your hemp necklace. Tickets are \$20.

OPENING

**Shrek the Musical.** Byham Theater. Through Feb. 16  
Based on the beloved film of the same name, this musical-comedy features a score of 19 new songs.

ONGOING

**2013 Carnegie International.** Carnegie Museum of Art. Through Mar. 16  
The Carnegie International is the oldest North American exhibition of contemporary art from around the globe.

**Wicked.** Benedum Center. Through Feb. 9  
The hit Broadway musical is returning to Pittsburgh. Telling the story of *The Wizard of Oz* from an alternate perspective — the Wicked Witch's —, the show features amazing songs and is not to be missed.

**Arena: Remembering the Igloo.** 707 Penn Gallery. Through Mar. 2  
The exhibition presents a visual record of Pittsburgh's Civic Arena's last months in operation and during its yearlong demolition process.

**Neverlands.** 709 Penn Gallery. Through Feb. 23  
Inspired by *Peter Pan* and fears of death, this art collection is one of a kind.

**Structures of Time and Space.** Wood Street Galleries. Through Apr. 6  
A collection of large scale light installations from artist Erwin Redl.

**Company.** O'Reilly Theater. Through Feb. 23  
*Company* is a musical that revolves around Bobby — a single man unable to commit fully to a steady relationship, let alone marriage — and his friends who try to convince him otherwise.

**Judge Jackie Justice.** Cabaret at Theater Square.  
This new musical comedy is based on courtroom television shows and features cases that deal with aliens, zombies, and more.

**Quantum Theater presents Madagascar.** The Carlyle. Through Feb. 16  
*Madagascar* tells three separate stories of love and loss that unfold in the same hotel room across three different time periods.

Compiled by **Joey Peiser** | Pillbox Editor

Want your event here?  
Email [calendar@thetartan.org](mailto:calendar@thetartan.org).



# Unleash your inner child

## Write for Pillbox

[pillbox@thetartan.org](mailto:pillbox@thetartan.org)





# ICCA quarterfinals.



Sara Remi Fields | Assistant Photo Editor

Four Carnegie Mellon ensembles — the Soundbytes, the Originals, Counterpoint, and the Treblemakers — competed with six other university a cappella groups in McConomy on Saturday as part of the Great Lakes quarterfinal of the International Championship of Collegiate A Cappella (ICCA). **Top:** The Treblemakers perform their set, in which junior vocal performance major Bridget McCoy won the best soloist award for her performance of Adele’s “Skyfall.” **Bottom left:** First-year vocal performance major Mara Yaffee sings Britney Spears’s “Toxic” with all-female group Counterpoint. **Bottom right:** Junior vocal performance major Ethan Crystal performs with the all-male Originals, who placed first and will advance to the semifinals.

